TRAINING CHURCH COMMUNICATORS FOR TELEVISION NEWS INTERVIEWS

A dissertation by

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presented to

The Faculty of the

Graduate Theological Union

in partial fulfillment of the

requirements for the degree of

Doctor of Philosophy

Berkeley, California

June 8, 1981

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CHAPTER I

THE CHURCH'S NEED FOR MASS MEDIA MINISTRY

God and Church as Communicators

The Church from its earliest days has been called to be a communicator. The Christian community's first and final task is to tell the "God story," the Good News, the kernel or kerygma of truth about God's love for all people. Avery Dulles, S.J. has offered a beautiful description of the Church's fundamental role as storyteller:

> The more I think about the matter, the more convinced I become that communication is at the heart of what the Church is all about. The Church exists in order to bring men into communion with God and thereby to open them to communicate with each other. (Dulles, "Address to the American Bishops" reported by Bishop Pierre DuMaine in S. F. Monitor, March 22, 1979, p. 5.

The Church is communications: a network designed to bring men and women out of isolation and alienation and to offer a communion of the individual with God and with all humanity. Since the time of Jesus, his followers have tried to convey a message of hope, justice and peace. These followers first began on the streetcorners and balconies of Mediterranean towns, speaking in the manner of their Master, an itinerant preacher, who loved to illustrate his points with stories or parables. These early Christians also gathered to break bread and tell stories. They communicated through spoken word and action symbols of the kingdom which they hoped to experience.

All communication is the process of sharing mutually significant symbols--words, gestures, designs, sacraments, music, flags, etc.--to obtain an identity of meaning in both the communication source and the receiver of the message. Early Christians chose as one identifying symbol the image of a fish, the Ichthus once again today popular as a religious monogram. The letters of the Greek word formed an acronym for "Jesus Christ, Son of God, Savior" and provided a discreet, but richly meaningful graphic sign which Christians would use to identify catacombs and homes where they gathered to communicate the Good News of salvation in Christ. A few years ago I set out to tell a new fish story which would explain the Church's first duty to communicate its message to the human community:

> Once upon a time, there was a little fish--not the swimming water kind but the kind people drew in the dirt sidewalks outside homes or in front of underground caves--like an arrow pointing where to go for Good News and family celebration, which everyone really needed, and many wanted.
>
> The little fish could be etched in the dust or scratched on a wall with coal chips, constructed on a roadway with pebbles or kneaded into a loaf of bread. He was visible, large as life and flexible. Something of a cross between an important street sign and the engraving on a hero's statue. But much prouder. He had something to say.
>
> So the little fish didn't really care about being a fish. He only cared about being a symbol. He wasn't afraid to change. He quickly adjusted to being a sound or a song or a picture. He only really wanted to show people how to get home for the Good News and family celebration.

So he blew hope bubbles and invited everyone to turn on or change, which meant he had to change: his clothes or language or image, to get people to look and listen, to see and hear: the hope he shared and dreamed might be re-born.

There were hard years for the little fish, times when symbols became labels, times when fear burst his hope bubbles. And people built plastic bubbles and safe cubby holes to hide in. Times when they rushed so fast he couldn't keep up. Times when they got so discouraged he couldn't get through. Times when only child-like trust and concern kept him trying and buoyant.

Just last summer, in fact, he found himself dashing about to all the beaches of the world simply to trace "Hello Brother" in the damp sand, to remind people that God was still alive and cared...Some even started dreaming...again.

Fun, happy dreams about how the little fish might make a sort of come-back, to tell that old Good News to the new world or maybe just help people celebrate a simple bread-breaking by the seashore--two or more gathered together, which today is called communication--somehow encouraged by a little fish who learned a new way to swim.

Epilog: "When they had landed, they saw that a charcoal fire was burning, with a fish placed on it, and some bread." (John 21:9)

The fish (Ichthus) was the Christian community's first logo or graphic symbol of Christian communication. Since then many new signs, words, theologies have been employed to tell the same old story. (Cfr. Addendum 1: "Languaging Faith.") Each and every Christian culture has adopted its own graphic depiction of the cross, each has translated Scriptures into its vernacular, each has developed and treasured its distinctive liturgy. In each case, the Church is seeking to communicate with its world, in the language and vocabulary of that world.

A few years ago, William F. Fore, Media Director of the U. S. Council of Churches took a group of line drawings of familiar Western Christian education symbols to villages in Mozambique and Rhodesia to see what these drawings might mean to Africans. One was a picture of Jesus, in Palestinian dress, blessing the people--his hand outstretched in benediction. But when Dr. Fore asked the Africans what the picture said to them, they invariably replied that they saw a white man telling a black man to stay down. We need appropriate symbols and images, verbal and nonverbal language to reach one another, and to accurately and productively evangelize our world.

The Church communicates not simply because God calls it to communicate and the Church is faithful to that call. The Church tells stories because God tells stories. God is the ultimate communicator, and the Christian, a human made in God's image, desires to participate in that divine activity of communication. Father Ellwood Kieser C.S.P. summarizes this concept in his paper, "Toward a Theology of Communication":

> Communication is intrinsic to the Christian's view of reality. It has a metaphysical base, is rooted in the nature of existence itself. Being is good. And goodness is diffusive of itself. Being, of its essence, is dynamic. It seeks to give of itself. And when it does, we have communication. (Kieser, p. 1)

Kieser adds that God is pure communication, ".....Being Itself, the Realist of the Real, the Ground of all that exists... The Father knows Himself. His idea of Himself so completely expresses who He is that it has a distinct personality all its own. This is God's Word for His Son." (ibid.) This "Word" in Greek culture was the "logos", sentence, message, the speech of God. Jesus is God's most profound message. And Jesus' life of love and service is the Church's message. Kieser completes his theology of communication with an explanation of the Spirit: "The Father's total gift of Himself to the Son, the Son's total gift of Himself to the Father, their mutual love gift of each to the other, is the third person of the Trinity--Holy Spirit." (ibid.)

Theologically, portable video hardware may provide us with an even more exciting and relevant analogy for the illusive mystery of the Trinity. Oversimplified, when the head of a video camera is pointed at its own monitor screen, connected to it by an electronic umbilical cord carrying energy impulses between the recorder-sender and the receiver-image-translator, you have one whole operational unity with three interdependent but distinct processes-processions-relations; the Father-head projecting-viewing himself in the Son-receiver interconnected by the Spirit-energy. I discussed this analogy with Fr. Bernard Lonergan, over Scotch and sodas, in 1974. He ordered another scotch excitedly and tried to get me to sneak him into our video studio for a midnight demonstration.

Summing up simply: our Christian faith affirms a triune God: Father, Son and Spirit in one Godhead, who communicates with Himself through loving relationships. This communion of persons, this unity in diversity represents the root of or final reference point for all religious--indeed, all real--communication.

When God communicates His love in the Word, the "message" made flesh who died and rose for us, we have an example of perfect communication, which is both internal and external, gratuitous yet calling for response. As Christians we believe that God also communicates Himself in His creation and creatures, and in His Spirit. Moreover, we recognize that the communication of human beings created in the image and likeness of God is necessarily God-oriented and theological. In fact, God and we must communicate. On God's part, Love necessarily spills over. For our part, we can never not communicate: even the act of refusing to speak or listen is a communication--the statement "no comment" means much more than those two words. In addition, the divinity which we experience as separate from and still centered in ourselves compels a dialogue. As sign language of the soul, human communication transcends the merely human, sharing the spiritual, stretching for the divine. Like parent and child, lover and beloved, or camera and picture, Creator and creature inevitably communicate with one another. God's communication with us is broadly referred to as creation, revelation, incarnation, "logos," grace. Our communication with God is called religion or faith.

Our Mass Media World

We and the Church live today in an age of electronic communication. In the last 150 years, the human community has experienced a fundamental change in the structure of symbolic forms--the basic ways in which we communicate. In 1844, a New York University professor named Samuel Morse sent the first electronic message ever transmitted, changing forever the nature of time and space. School books suggest that his message was the reverential, "What hath God wrought?" In fact, in the first flush of exaltation, Morse tapped out, "Attention, Universe!" Taken together, these phrases sum up our feelings about the new technological symbols of communication: wonder, even fear in the face of astonishing power and an uncertain future, and boundless confidence in our symbolic creativity. Over the last 100 years, our confidence has overcome our wonder and fear in shaping our culture and communication.

In 1894 Edison's kinectoscope and Belgian scientist Plateau's optical experiments with moving pictures and the persistence of vision gave birth to the movies. In 1895 Marconi sent and received the first wireless messages. In 1906 Fessenden transmitted the human voice by radio. In 1920 regularly scheduled radio broadcasts began. In 1927 Philo T. Farnsworth gave birth to television in a San Francisco loft at 202 Green Street. In 1927 the first talking movie was produced. In 1928 Disney's first animated cartoon was produced. In 1935 E. H. Armstrong developed the FM radio. In 1941 commercial television was on the air and market. And so on, through the LP record, the tape recorder, the computer, the laser, fiber optics, satellites, video cassettes and video discs--our communication means continue to change faster than we the communicators.

The modern media have transformed society through the development of these new means of communication. The media have become the principal channels of information and entertainment for people. The role of electronic media is so pervasive today that Walter Lippman was prompted to explore the difference between external reality and the image of it in people's heads. In a world "out of reach, out of sight, and out of mind," (Lippmann, Public Opinion, N. Y. Free Press, 1965, p. 18) the media are able to structure the pictures in our heads which constitute personal reality. (Cfr. Wm. J. Thorn, "Pictures in our Heads: Media and Social Reality." Research Trends in Religious Communication, London, 1981, p. 5.) Marvin DeFleur and Sandra Ball-Rokeach conclude that, "Dependency on media information is an ubiquitous condition of modern society." (DeFleur and Rokeach, Theories of Mass Communication, N. Y., 1975, p. 261.) Given this condition, individuals rely on the mass media for help in identifying and defining a complex world. The electronic media provide a means to make the world more meaningful, and to escape from it in fantasy.

Michael Novak observes that "television shapes the soul's geography" not only by the content which is provided as a form of reality, but also by the very way in which it tutors viewers to expect information to be packages." (Thorn, p. 5; cf. Novak "Television Shapes the Soul," Television as a Social Force, N. Y. 1975, p. 10.) We are surrounded by the media. In one sense, the mass media are no longer means--but ends. They draw us to themselves and deliver us in packages of 1000 to advertisers and politicians. (Cfr. Addendum 2: Advertising) Occasionally the media will serve as beginnings, initiating insight or at least information in the community interest, convenience and necessity. But only infrequently are media true means, whereby we are drawn closer to God and one another.

In the area of theological values, the electronic media have usurped many of the functions of traditional religion. Whereas in the

Middle Ages, the town cathedral was the entertainment, commercial and spiritual center of the community, television and radio have taken on congregational functions in our era. Media programming substitutes fantasy for faith, humor and escape for transcendence, and personalities and celebrities for priests and shamans. Electronic media elicit both unquestioning acceptance and calloused skepticism, a fragmented and temporary credibility, offering make believe hope and harmony against the formless fear and tension of a technological environment (Cfr. W. Kuhns, The Electronic Gospel, Herder, N. Y. 1969). The media dispense new myths, holy heroes, cops-and-robbers morality, and the magical rituals of sitcoms, soaps, sports spectaculars, conventions and rock concerts. This is the new religion which saturates our society--there are many strange Gods before us.

I do not intend to disparage the TV Mass, radio rosary, moral drama, authentic interview shows or documentary studies or other forms of properly mediated local religious programming. Nor am I discouraging mass media technology at the service of the Church. But the media remain only means to communicate Gospel values--even if recent studies indicate that 42% of Americans attend church weekly while 47% watch some "religious" program on TV, causing some to wonder if telecult is not America's real religion (cf. Ben Armstrong, The Electric Church, N. Y., 1979). But I am convinced that trying to package or produce a "church of the airwaves" is ultimately vain and counter-productive, because such an electronic church makes the media themselves the end, the goal, the focus of evangelization.

You simply cannot put Christ or the Church on TV, radio or film--Christ and Church can only be realized in personal encounter and experienced in community. In an age crying out for saints and mystics and holy leaders, we do not need clever producers, energetic engineers and prepackaged pluperfect superstars.

Still, the electronic media are the language of the age, and as in former times, the Church is called to retell the "God story" in this language as well. Media's powerful potential to liberate, educate, humanize and evangelize must be recognized. However, Christians should put the mass media in their proper place, and beware of their insidious ability to dehumanize and manipulate. Thomas M. Garrett's The Manipulated Man (Herder and Herder, N. Y., 1971) warns of four effects of mass media which can be manipulative. "Privation" or "withdrawal" can occur when we are inundated with so much information that we are threatened by it. When reports are so numerous and contradictory we restrict both our consumption of information and our involvement in public issues. "Simplification" in the media takes place because time and space limitations make extended treatment difficult and expensive and because complexity and intellectual refinement disinterest large segments of the audience which the media must sell to advertisers. "Salience" gives eminence to issues and individuals. Even unfavorable comments confer status and prestige, for example "X-rated." Jet-set eccentrics, Mafia gangsters, adulterous movie stars, terrorist assassins profit from publicity. Finally, the "tempo" effects of mass media increase the pace of change and the rapidity of reaction--arousing expectations which cannot be met by social mechanisms which work far more slowly (e.g., Alvin Toffler's second wave solutions to "Third Wave" problems).

In view of these inherent manipulative qualities, mass media communication, the sharing of mutually significant symbols through television, radio, and film most certainly presents special challenges to the Church in its telling of the God story.

The Church's Special Challenge

The uses of the new technologies of the electronic media are perhaps no less challenging than those the Church experienced when Christians first began to evangelize outside of the Aramaic-Hebrew milieu. Paul and his contemporaries had to retell the faith in a new, Greek vocabulary in order to make it comprehensible to the communities of Asia Minor and the Hellenistic world. Apostles and apologists drew on the resources, words and symbols of the prevailing culture to make the message understandable. As time progressed, Christians were to translate the God story into Latin, Gothic, Coptic, Armenian and the descendent tongues of these and other languages. The maranatha message came to be preached in most every language. In each new culture, the Church risked the translation of its message into new forms, words, and symbols, true to its mission as the communicator of God's news.

Our contemporary experience leads us to believe that again the Church must carry out its missionary charge to new communities and in new languages. In our era, the new language is mass media. "Television shapes the soul's geography," says Michael Novak (Novak, op. cit., p. 10) and, since the church has as much to say about and to the soul as ever, then it must use television and allied technologies to communicate. McLuhan summarized this phenomenon with the words, "the medium is the message." I believe such a statement is hyperbolic and attempts to emphasize the overwhelming importance of mass media channels in modern communication. For Christians, however, there is indeed a "message" aside from the medium in which it is presented: the living Gospel and incarnate Word of God. Media are not the message but they can and do condition the message. Thus, if we are most accustomed to the symbols and vocabulary of the mass media, the Gospel can and must be expressed through them, in order to evangelize most effectively.

> Media, particularly televised, portrayals of topics may so shape the view of society that evangelization and religious communication will best proceed within the style and approaches set by the mass media professionals, including advertisers. (Thorn, op. cit., p. 7)

Despite the challenges, difficulties and pitfalls of the new media symbols Christians must use them as they have used other new languages before. Christians can no longer assume a safe, objective stance as neutral or distant spectators of the electronic media world. We are all involved as participants. For better or worse, we are "tuned in" to be spiritualized or dehumanized, enriched or impoverished. We watch, listen, buy, read, write, call, talk, touch the media and those things the media present. Ours is a communications and mass media world, with inherent faults, and inherent virtues.

Limitations and Capabilities

I have been on TV at least once a week for eleven years--and radio at least once a day. I have made dozens of films and created dozens of multimedia campaigns. I have written four books and hundreds of articles, syndicated in both religious and secular newspapers. And all of it is just another way to be a disciple of Christ--with TV instead of a lecture hall microphone, and radio rather than a telephone, and newspaper in place of parish bulletins--another way to reach out, a simple excuse--like most of what we do at church--remind people that God loves them. We must use mass media as means not ends--as a call to church, not a substitute for church.

In addressing the provocative question "How should the Church use the mass media?" I still find it helpful to ask what Jesus, the Word, the Verb of God would do. I agree with Malcolm Muggeridge's "Dead Sea Video Tapes" thesis that Jesus would resist the fourth temptation: to appear on network TV--it's simply too time-consuming, too impersonal, and too mediated. Must we also rule out a "Roman Numeral LX Minutes" or "St. Sesame St."? (Cf. Muggeridge, Christ and The Media, Grand Rapids, Mich., 1977). In many cases, however, I do believe that Jesus would choose two or three of his finest followers and suggest gently: "Go out there and break bread with those people and hug them and tell them my Father forgives them and see if they can find a way to communicate 10 Commandments and 8 Beatitudes in 30 seconds." (Cfr. Addendum 3: My 1979 public testimony before the U.S.C.C. Bishops' Communications Committee.)

Somewhat ironically, McLuhan's colleague at the University of Toronto, Harold Innis, places the "tragedy of modern culture" in America and Europe upon the intrinsic tendencies of both printing press and electronic media to reduce space and time to the service or calculus of commercialism and expansionism, widening the range of reception while narrowing the range of responsibility. Innis warns that the scholars and scientists, who should know history and electronics better than to promise technological heaven on earth, had become "hot gospellers of truth" preaching "new monopolies to exploit faith and credibility." Whatever the rhetoric of the "electrical sublime," however, the Electronic Revolution alone can do little more than the Industrial Revolution to exorcise social disorder, and environmental disruption, eliminate political conflict and personal alienation. (Cfr. Carey and Quirk "The Mythos of the Electronic Revolution," The American Scholar, Spring, 1970, pp. 219-241.)

Still, the mass media have their powerful, persuasive place as language and symbols in our world. Advertisers would not have spent over 25 billion dollars in 1976, about two-thirds in the mass media, and nine billion dollars on TV alone if commercials did not work. (Sandleman, Rubin, Schsman, Media, p. 351; also N.Y. Times, Jan. 2, 1980). Because of the credibility we give commercials and their ability to touch several senses at once, their mix of artistic techniques and propaganda tactic and their subtle insinuation into culture and consciousness, the electronic media possess a power that is quantitatively and qualitatively different, surrounding people and touching them deeply, unconsciously--in ways that print and public addresses could not.

This is not to deny the impact of the mass media on social values. Integrated Pepsi commercials may have achieved as much for racial justice as Supreme Court decisions and protest marches. The six o'clock news brought the ugly immorality of war into the living rooms and consciences of millions. Nor can mass media's power to affect personal values be denied: massive bombardment of negative news produces fear, frustration and hopelessness. The very nature of mass media tends to isolate and insulate the individual, causing both passivity and alienation. The implicit values in those media which are commercially sponsored and advertising-oriented create a materialistic outlook and needs, hopes and expectations which are often false and unfulfilled.

Despite the pervasive nature of the mass media in society, they cannot entirely replace "mini media," the letter, call or crucifix on the wall which convey a personal, intimate, important message. Nor will broadcasting replace narrowcasting--on the contrary, the very progress and proliferation of electronic mass media encourage tighter focusing of target audience, with additional channels, cables, cassettes and other common carriers of communication. National radio and TV have already begun to go local, emphasizing regional production and specific demographics and psychographics. Satellite wave bands have room for hundreds of thousands of individual messages.

Technologies may replace blackboards, books, even traditional schoolrooms, but not learning centers and educational process. Technologies may replace parish bulletins, hymnals, even church buildings, but not communal worship and liturgical experience. Seven years of weekly experimental multi-media masses produced by the Archdiocesan Communications Center of San Francisco demonstrated to me and others that electronic media and audio-visual aids are at best supportive of, and always less effective than, direct human communication in worship.

In brief, the mass media are so omnipresent, public, and powerful that we tend to exaggerate their potential. For influencing perception, evaluation and decision considerably more powerful are the effects of family, life-style, social institutions, and formal education. In general, the mass media merely reinforce existing perceptions. They may catalyze underlying dispositions, increase our openness or even make explicit what was before only a vague feeling. In this way the media prepare for the personal conversion or metanoia, the object of the Christian message. (Cfr. Thomas Garrett "Manipulation and Mass Media," op. cit.)

Some have suggested that the fact that the telephone was formally outlawed thirty years ago for sacramental confession or that electronically-recorded music is discouraged in certain worship celebrations indicates a need for a finished theology of mass media or a directory for catechetical communications. I believe that these examples simply serve as cautions to respect the appropriateness of specific media in specific religious contexts. In fact, believers cannot afford the luxury of waiting for a finalized theological charter to explore new technological means for communicating the Gospel and faith experience. Again, Christians have been called. The "theology of communication" will evolve from experience and practice. Theology is the prayerful reflection on and response to what is; challenging the mass media to be of service to the faith will gradually equip Christians with such a theology.

On a hill in ancient Athens, under a portico in Palestine, the power of the charismatic speaker was a sufficient communications technique to convey the Gospel. The moving words of the apostle were an effective means of evangelization in an age of bards, epics and wonderworkers; in recent times, even the talents of a preacher such as the late Archbishop Fulton Sheen were dependent on the help of the broadcast media to achieve their greatest pastoral and evangelistic effect. Thorn summarizes the situation by appealing for more research and training in the realm of religious communications:

> Finally, the communication of the Church--both between different communities and from within to the outside--seems insufficiently examined in the light of contemporary knowledge about media and communication....Mastery of effective mass media communication will require as much understanding and skill as was once required in oratory and literature. (Thorn, *op. cit.*, p. 7)

CHAPTER II

TELEVISION NEWS AS A MEDIUM FOR FAITH EXPRESSION

The Church's Use of Media

With gradually increasing conviction and commitment, the Catholic Church has begun using the mass media to communicate its unique message of redemption--and to expand its human caring services to the community. Communicational means for telling the good news include media from the first graphic symbol or medium of Christian communication, the "Icthus" fish which was drawn and then drew early believers together in supportive prayerful community to the computerized satellite telecommunications of the future which has at least the potential to draw all of God's creatures into a spiritual family consciousness. Both graphic arts and space satellites are human devices, fallible means. They cannot guarantee effective religious communication. Still Christian concern compels us to try every possible medium to "go into the whole world and preach the Gospel to every creature." (Mark 16, 15.)

We already use many "media" for religious communication. In addition to ourselves and personal witness, there are meetings, visits, and speakers bureaus. Although not always thought of as media, traditional audio and visual means would include: ritual, symbol, song, storytelling, preaching, music, bread, wine, water, oil, salt, incense, candles, lighting, architecture--as well as color, form and art in vestment, painting, crucifix, statue, stained glass, sculpture, mosaics, banners and the like. Other frequently used media of religious communication are photographs, posters, charts (wall, flip, flannelgraph, chalkboard), and a myriad of printed media: books, bulletins, magazines, newspapers, newsletters, booklets, leaflets, flyers, pamphlets, letters (letterhead and logos), calling cards, calendars, buttons (from "Humpty Dumpty was pushed" to "Start your day right: say something nice to God"), stickers (from "Honk if you love Jesus" to "Jesus is coming back--and boy is he angry!" ...bumpers may be the church bulletin board for a mobile society...) and the omnipresent mimeograph, which is second only to coffee as an aid for evangelization. One of the most imaginative and effective examples of religious communication in print is the comic book: from Bible stories a la "Treasure Chest" for simpler folk in mission areas to Sol Gordon's wonderfully daring sex education for unwilling and unwitting teenagers. U.S.A. Pantheon Books recently introduced "Seriocomics": three dollars, 150 page E-Z Read cartoon expositions of Marx, Freud, Einstein, and other intellectual giants for beginners.

We also already use, sporadically at least, some less familiar media. Profiting from significant progress in humanistic psychology, behavioral science and personalistic growth movements, we are utilizing group dynamics and interpersonal dialog techniques in our preaching and teaching. Drama, dance, mime, and other "theatrical" arts are making a comeback in liturgical expression and worship experience. Doug Adams has pointed out that dance, as a great equalizer, rises as hierarchy falls. Isn't it interesting that, as media communicate arts and knowledge to the masses, elitist power is diffused. We have progressed from Gutenberg's press and bible for all to English actor, Alex McGown "performing" the Gospel of Mark to packed theatres. (Cfr. Addendum 4, "Art as Language for Faith.")

Overhead transparency projectors, rear-projection screens, filmstrips and slide-tape presentations, records and recordings are being used effectively in church and elsewhere: both to create audio-visual environments and, more practically, to project song lyrics, special announcements, pedagogical graphs, or to bring out the deeper meaning and total impact of a particular message (e.g., scriptural readings enhanced by instrumental background or pictorial foreground).

The use of motion pictures for religious communication is now commonplace, even given the disparity between the few "film freaks" in each school or parish and those who are still mystified and put off by the technological array of equipment. Self-contained movie vans and photo-novels (like turning single frame film strips or flip photo charts) have been used, in addition to shortwave and transistor radio, by missionaries in the Third World for values education to over one and a half billion people, mostly illiterate, with incomes under $850 a year.

Most schools and churches in the U.S. have at least access to a 16 mm projector, simply threaded, which can be pointed at a screen, sheet or white wall--or the super 8 mm projector, which of late features a self-contained unit with easily loaded film cartridge, projector and built-in screen. In fact, a few enterprising religious communicators are producing--a la "home movies"--their own religious education films on "super" 8 mm, which is vastly less expensive and simpler than 16 mm, 35 mm, and 70 mm. As audio-visuals have gone from "aids" to the material content, "group media" are AV group-produced mediated faith expressions. (Cfr. Addendum 5: "The Future Ain't What it Used To Be.")

Electronic media have been called into apostolic service with the imaginative use of telephone committees (both to provide a broad network for the rapid movement of important information and to contact, counsel, or console those who cannot otherwise be reached), telephone switchboards or emergency hot-lines (present example in the San Francisco Bay Area include switchboard services for battered wives, potential run-away teenagers, senior citizens in need of practical medical, financial, or legal referral--and the now famous "San Francisco night-ministry," a telephone chaplaincy for the lonely, lost and afraid), car-phones, brief case portable phones, CB's electronic beepers, and a variety of answering service devices. The Picturephones Meeting Services which allow 20 people to telecommunicate between major cities for less than the cost of one plane fare won't work for religious conferences--we're too tactile!

Shortly after his installation as Archbishop of San Francisco, John R. Quinn, in an effort to speak to many of the 828,000 Catholics in our 2,325 square mile archdiocese, invested less than 20 minutes in the production of a 3-minute audio cassette, which was dubbed and distributed to 165 parish churches to be played out on their respective sound systems after each of the regularly scheduled Sunday masses. Hundreds of thousands of Catholics "met" their new shepherd in a more personal, engaging context than newspaper, mimeo, or "pastoral letter" could provide.

Cassette recorders and tape decks are now nearly omnipresent--in homes, cars, and portable--ready to record and replay lectures, sermons, seminars, and special messages for those who were absent, the shut-ins or hospitalized, new parishioners, cathechumens, those seeking sacramental preparation, and many more.

Thank God, religious communicators are also beginning to take seriously those electronic media which broadcast their own messages on the air. Because those airwaves are "owned" by the community which inhabits the earth below them and "leased" since 1932 by the Federal Communications Commission to commercial broadcasters "in the interest, convenience and necessity" of that community, religious communicators can still enjoy a small share of the public service air-time for programming which benefits that community spiritually, artistically, educationally or culturally.

This is not to be confused with "paid religion" or buying air-time, as any advertizer would, which some faith groups do to increase their outreach--and income. This appears to run the disproportionately high risk of an economic "quid pro quo": large masses must be pleased and persuaded to contribute the huge cost of production and air-time; which creates a highly visible and somewhat distasteful concern for survival, and makes authentic witness of less appealing Gospel values and challenges--and their social, political, and personal implications--difficult to impossible. While the apostolic use of modern media certainly increases both the "cost effectiveness" (people reached per dollar invested in, for example, closed circuit replay of a video-taped religious education class) and the "value returned" (multimedia-enhanced liturgies increase the attendance and the offering), religious communication still seems ill-suited as a consumer item in the capitalistic mass media marketplace.

Nevertheless, the so-called community affairs or public service portion of most commercial radio-television broadcast schedules often allows religious communicators an opportunity to produce and air religious programming whose criteria are artistic creativity, Gospel density and impact, truth and relevance, instead of self-perpetuating economics. Television and radio public service spots of 30 and 60 seconds are used by the Mormons, Franciscans, and Religion in American Life with tremendous effect. The Council of Churches, U.S. Catholic Conference and Board of Rabbis work with the major networks to produce stimulating and enlightening religious documentaries. Both the Paulists and Lutherans create professionally scripted and acted moral dramas capable of competing with even the sensationalistic soap-operas for popular attention and response. And nationally syndicated religious radio and TV is gradually giving way to locally produced spots, series, and specials, as more regional faith groups commit personnel and resource to broadcast the God News--and, of course, to influence, through evangelization and advocacy, the broadcast industry, its decision makers and creative producers.

In addition to the ordinary radio and TV programming--plus guest appearances on established interview and talk shows, public service announcements, free speech messages, editorial rebuttals, sign-ons and

and sign-offs (flippantly referred to in the industry as "invo's and bene's"), consultative or technical advisor roles--religious broadcasting is slowly moving out of the Sunday morning ghetto hours of 6-10 a.m. and predictable, preachy, unctious formats, toward news and public affairs, or creative, compelling documentary verite, or meditation through top forty music, or truly two-way, call-in FM programming, or values-oriented youth shows, or PBS "open studio" productions, or other imaginative alternatives which win better audiences and air time. (Cfr. Addendum 6: "Creative Alternatives and Creative Religious Communicators.")

Despite the abuses of the so-called "electronic church" and the still growing numbers of "televangelists" (cfr. Addendum 7: "Living with Guilt"), and despite the existence of studies showing how commercial television has usurped many of the traditional roles, rights, and responsibilities of religion and institutionalized spirituality (cfr. Addendum 8: "And Here's Jesuuus...") and despite those who would eliminate TV altogether (cfr. Addendum 9: "Elimination of TV"), still I have conducted my doctoral research in the area of TV news, specifically to create a methodology for training church spokespersons for TV news interviews.

Importance of TV and TV News

I chose television because it is the newest medium and incorporates significant elements of film, radio and journalism. (Cfr. Addendum 10: "Television.") Television offers great production potential, visual, creative, artistic and communicational possibilities. Television continues to have the greatest impact on the largest audience even though at present it is usually a shotgun audience covering a broad mix of people indiscriminantly,--future developments in cable TV and satellite home delivery and video discs and cassettes will narrow and target audiences more specifically.

Despite the high costs in time, energy, and production expense--and the prohibitive cost of air time--TV is actually becoming more available through demassification, and a dramatic increase in the number of TV stations, especially UHF's and Cable and the voracious appetite of this local television for programs and material, especially news. Television news needs stories, offers access to larger audiences than any other type of TV programming, enjoys prime-time peak viewing hours, is inexpensive since the station pays for production and personnel and air time--and, because their audience ratings (cfr. Addendum 11: "Ratings") and advertising revenues depend largely on the success of their news, the stations make news their top priority and invest more money and personnel in news than in any other area of the broadcast schedule. Robert L. Friendly in "Spread the News--Farther, Faster" (Religious P.R. Handbook, R.P.R.C., N.Y. 1976) insists that public news media are the "most convincing, far-reaching, economical, least controllable and most frustrating sources of news"--and most convincing because they are not captive to the newsmaker.

Television news is incredibly powerful. The American public relies more on television for its news than on any other medium. There are more people watching the network newscast every night than there are reading all the front pages of all the newspapers in America. No newspaper reporter in the country even approaches a network news reader in influence (Gallup Poll, May 7, 1979).

The chief virtue of television news is almost universally acknowledged: in a thoroughly professional manner it touches on the principal points of the dozen or so most important events each day, plus a few light features and 90-second "in-depth" back-grounders. As an example of TV news contributing a unique and successful service, Martin Mayer cites "ABC's Finest Hour" in American Film (April 1981):

> Television, Leland Johnson of the Rand Corporation once observed, is a very low-rate data transmission system. As such, it has been peculiarly unsatisfying for the distribution of the high level of journalism, which rely on narrative drive through ellipsis and quick intercutting of reference frames. Reality is OK, because reality normally proceeds pretty slowly. But the artful presentation of information has had to rely on a richness of peripheral sight and sound.
>
> To the extent that the viewer is interested in the evidence and the viewpoint, the presentation usually drags. And for those of us who keep up reasonably well with the news through reading, the proportion of information we already know tends to be irritatingly high....
>
> We have had interesting bits of political argument ("Hunger in America") and bits of muckraking ("Biography of a Bookie Joint"), and that nice show from Chicago about the bar and grill. We have had interesting meet-the-great portraits (Georgia O'Keeffe, Dwight Eisenhower, Virgil Thomas, Walter Lippmann, Eric Hoffer). But for a rounded and original presentation of a big story, successfully coupling the results of imaginative reporting to our already internalized knowledge of events, we have always had to turn to the better magazines and the newspapers that permit occasional long-form features--until January 22, 1981.

> On that evening, ABC News presented "America Held Hostage: The Secret Negotiations," a piece of journalism about the fourteen months of negotiations preceding the hostage deal. It was not only the finest thing of its kind ever done on television, but the most impressive example of reportorial initiative and organization since Woodward and Bernstein developed the Watergate story. And in one key element of getting the story out, the program was superior to the Washington Post effort, because Woodward and Bernstein had to keep most of their sources secret, while ABC News showed them on camera."

The chief drawback of television news is equally obvious: thirty and sixty minutes a day is not enough time to do justice to the problems of the world, country, state, and city, and so TV news inevitably becomes little more than a headline service. News on television is a handy guide to what's happening, but a poor indicator of what a viewer should do about it.

Television news is the place for the church to be because of its self-reflective nature: the boast of TV news it that it is only a window on the world, a mirror reflecting the community back to itself.

The cybernetic complex of mutually, instantly changing elements is reflected in the whole television and mass media process. The act of observation and the observer interact and modify each other. As Thomas Whiteside suggested in his "Corridor of Mirrors" (Columbia Journalism Review, Winter, 1969): "The process is something like a man walking down a corridor of mirrors, along which not only his reflections change, but the man himself somehow alters as he goes."

Speaking of mirrors, one of the most important aspects of our television-created global village is the rapid feedback it affords. The current changes in the Roman Catholic Church are a case in point. Not too long ago, when the Vatican issued a pronouncement its implementation was expected to filter from the top down. It took about a month for the local parish to feel the result and react. The time lag between proclamation and feedback greatly decreased the strength and the significance of the missive and message. Not today--not in the global village! Today, when the pope issues a statement on a controversial subject, the Vatican will get the feedback before the day is out.

Public opinion has never been so important. Governments have become extremely sensitive. The tribal leader is the one who can project himself upon the trust of the mass mind. Logical persuasion is good in print, but charisma wins victories on television.

We live in a day when the mass media, the computer, and the poll taker are joining forces to manipulate--or regulate--the public temperature. The mass media is the thermostat. The poll taker and his computer are the thermometer. Everyday becomes "election day" in Washington where the administration makes pre-policy statements--called "trial balloons"--and then takes readings to determine any changes in the public temperature.

With life-long mythic fascination for train travel, I understand Nathan A. Scott's image of television (in "The Word Prayer of Longing," Modern Literature and the Religious Frontier, Harper, N.Y., 1958) as a train window after dark that lets in only sporadic light from the world--but mainly reflects the people sitting inside the compartment--us!

Walter Lippmann once suggested that the role of journalism is to offer spotlights, to illumine the darkness. He didn't hold out much hope for the virtual monopoly of broadcast TV which he considered far from free or enlightening, but rather "the creature, the servant, and indeed the prostitute of merchandising." (From "The TV Problem" in Today and Tomorrow, Oct. 27, 1959: quoted in The Essential Lippman, edited by C. Rossiter and J. Lare, Random House, N.Y., 1963.) Lippmann's solution: a subsidized and endowed public service network with quality and excellence as its criteria rather than popularity and commercial profit. The recently completed Carnegie Report recommends strikingly similar approaches to our mass media problems.

The mass media world is a strange place to be--much less to try to be people of faith. George Orwell's novel 1984 (Harcourt Brace, N.Y., 1949) describes excesses in the Soviet Union, where the central technique of oppression is the absolute control of all information, from news and books, to language and environment: people are confined inside cities (energy crisis, gas shortage?), asked to reject common sense and personal evidence, and forced to talk "newspeak" a suffocatingly narrow language. Part of our calling as Christian communicators is to turn Orwell's nightmare inside-out and work to create the very opposite in 1984.

Writing even earlier, Aldoux Huxley in Brave New World (Doubleday, N.Y., 1923) describes Western excess: "emotional engineers" encourage sexual promiscuity, "feelies" (movies with tactile stimuli), drugs like "soma" (for instant relief from any unpleasant feeling or distress), and "mass spectacles" to unify experience and feelings--eugenics to standardize the people themselves. Critical to the society's well being was the joyful cooperation of the people being controlled. Again, as believing communicators we are called to turn those "mass spectacles" from autocratic technological manipulation to freeing concelebrations of our common, fallible, suffering humanness.

In his 1972 Nobel lecture, Aleksandr Solzhenitsyn warns us all against the evil takeover of crazy power, whether political, economic, technological or just plain self-righteousness incarnate: "But woe to the nation whose literature is disturbed by the intervention of power. Because that is not just a violation against freedom of print it is the closing down of the heart of the nation, a slashing to pieces of its memory. The Nation ceases to be mindful of itself." Humanizing Christian communication adjusts the mirrors in the corridor of life and the mirrors of the mass media so that they reflect accurate images back to people who also need to see, and change, and be mindful of themselves and truth.

More recently, Erik Barnouw, broadcasting historian and author of Tube of Plenty: The Evolution of American Television (Oxford University Press, N.Y., 1975), says that technology is creating as many problems as solutions--and the problems are more subtle. For example, he welcomes the home video screen and computer center and optical fiber connector, but wonders about our ability to handle real life as well as media life. "In other words, people won't have to go to the office every day because they'll be able to have a face-to-face conference through the television system .... Instead of going places you're going to have these 'meetings' .... Now I see all these things developing enormous psychological problems.

Because these devides are designed by people who love gadgets and who don't like people very much." Hopefully, our emphasis as Christian communicators is on people rather than profits, progress, product, production and programming. Even with the limitations of short segments and the almost overpowering commercial context of consumer television, TV news is still the appropriate place for the Good News, the gospel story and each individual's God story. (Cfr. Addendum 12: "Electronic Exodus.")

Television's Intimacy and Impact

Television enjoys great intimacy in that it is now part of most families in America, with a priviledged place in their living rooms, bedrooms, kitchens and studies. Television also enjoys the authenticity and believability of a trusted friend who is present three or more hours a day (Ref. Wm. Fore's "Role of Mass Communication in Society," T.A.T., pp. 243-251) and fulfills many personal needs: company, order, comfort, entertainment, pleasure, humor, distraction, relaxation and stimulation (cfr. Addendum 13: "Media Impact").

Television has both horizontal and vertical power: reaching out nationally and reaching into the depths of peoples' souls. The entire television or telecommunications industry is just now beginning a series of interconnected explosions that promise vast expansion of news and information services as we know them. Bay Area stations are now adding an average of one to two hours of tabloid news coverage on weekday evenings between daytime and the regular evening news programming. Local UHF and VHF stations are still being bought and sold and are looking for creative content to attract audiences. Cable TV is fed national network programming like the CATV news from Ted Turner's Ch. 17 in Atlanta and often features specialized news and programming for women, children, sports fans, etc., from other national sources. The electronic market abounds with video disc, video tape recorders, home players and residential computer terminals to control home entertainment centers fed by national and international satellite signals received by a private low noise antenna dish mounted on the roof. All these explosions will contribute to the revolution which is already under way to increase TV channels to between 80 and 130 and to increase the public's insatiable appetite for news. Television news is the growth place to be! As Michael Bland says in Executive's Guide to TV and Radio Appearances (Van Nostrand, London, 1980, p. 12):

> There are increasing numbers of TV sets and viewers. What was an exciting novelty for the priviledged few only a generation ago is now an indispensable part of most people's lives. The mind boggles at the influence it will have a generation from now.
>
> People have more watching time. The four-day week is becoming a reality in many companies, there are more televisions in schools and even in some factories. The set which used to bring you flickering old Errol Flynn films will soon be adapted to retrieve the horse-racing results, news flashes, weather forecasts or stock market prices at the touch of a button.
>
> Some stations already have the 'mini-cam'--a complete live outside broadcast unit operated by one person. RCA predicts that by the mid 1980's mini-cams will be on the market for all and sundry at a few hundred dollars.

> With the growth of television the demand is growing for people to appear on it, along with an increasing small band of volunteers who are one step ahead of the game and getting to TV before it gets to them.
>
> It adds up to one message: every day it becomes a little more likely that you will find yourself in front of the cameras.

The Need for Expertise and Training

We live in the century of mass media communications. The telegraph, telephone, large column newspaper, radio and television have changed the processes by which we see, share and identify ourselves and our commonality. They are social media which have changed the nature of society itself.

The mass media of social communication select and distort what they mediate: because it is their nature and because society uses them to create a common world of which all can be a part. Television, for example, may be a window on the world, but a window by its very nature selects only a small piece of reality. Also, although its glass may appear transparent, a window actually shuts out heat and cold, noise and smells and like the tinted glass of buses and airports it may even totally change the color of the "world out there."

The TV "window" may be more like a train window after dark that lets in occasional light but mostly reflects the images of the passengers looking out. Television, too, serves as a filter, selecting what it wants to see, extracting unpleasant and pleasant elements, coloring other elements, safegarding the security of our cultural envelop, and making a "world out there" seem real to us when it is in fact nothing more than bright phosphors dancing on a piece of glass in a real room which looks quite dull by comparison.

That the Church must use the mass media to communicate to our world was forcefully corroborated by many letters and comments during my doctoral project research. One example is this September 2, 1980 letter from Manual Olivera, S.J., International Director of the Jesuit Center for Social Communication in Rome:

> I find both the idea and the method for your project extremely practical. I am especially in favor of your plan for a training manual that will be the product of actual experience. In this area that is so timely, I am sure the result of your work will be much appreciated. If you could, I would like to be informed as you progress and as the manual is made available.

Ben Armstrong, Executive Director of the National Religious Broadcasters in Washington, D.C., described the need in his Oct. 23, 1980 letter to me:

> I am delighted to hear about your doctoral dissertation in theology and communications at Berkeley. I believe your subject is superb--namely, to develop media literacy for church leaders by creating training workshops and a training manual to help church spokespersons communicate with the news media.
>
> The ability to make contact with the secular news media as well as the religious media is perhaps the most important problem facing the Christian church today. We have had much experience in this in recent years, and I want to commend you on the importance of the issue you raise.

The need for media literacy training among church leaders and spokespersons was acknowledged by the U.S. Bishops themselves as this confidential survey and report clearly indicate:

> The following are results of a direct mail survey of all Catholic Bishops in the United States conducted in April 1973 by the Department of Communication, United States Catholic Conference. A total of 300 questionnaires were mailed out, and 137 usable responses were received for a response of 45.7%.
>
> The purpose of the survey was to secure Bishops' evaluations of USCC-sponsored communication institutes for Bishops; to ascertain diocesan communication practices and to secure general comments of the Bishops concerning Church communication programs.
>
> In response to a question on the usefulness of USCC-sponsored communication workshops for Bishops, 77% rated them useful or very useful. Only 1% ratem not useful.
>
> Of the respondents, 29% had attended at least one of the three Bishops' workshops conducted by USCC between 1970 and 1972, and 46% indicated they hoped to attend a workshop in the future.
>
> More than 90% of the Bishops indicated a need for personal training and practical orientation in media work. Of these, 57% cited personal relationships and practice sessions "on-camera" and "on-mike" and 34% cited development of diocesan communication policies and practices. Only 7% indicated a preference for training in communication theory.
>
> Most Bishops rated their own diocesan communication policies and structures high. More than half (53%) called them good or excellent and 31% rated them fair.
>
> Slightly less than half (46%) rated their diocesan communication operations good or excellent with 40% evaluating them as fair.

Generally, Bishops tended to evaluate their own press relations and use of communication media high. Nearly half (48%) rated it good or excellent and 36% said it was fair. Only 5% rated their own relationships to the media as poor.

More than a third of the respondents (36%) make it a practice to meet occasionally with communication media people on an informal basis for off-the-record discussions or exchanges.

Of the Bishops responding, 43% say they have diocesan communication advisory groups whose members include representatives of the communications media.

In terms of personal involvement with the media during the first three months of 1973, Bishops' press and broadcast involvement was low.

In the press area, only 19% had replied to inquiries from a reporter on one or more occasions; 17% had given one or more interviews to their diocesan newspaper; 14% had given one or more interviews with daily newspapers and only 10% had taken part in a press conference.

With respect to television, only 11% had appeared on television programs not under Catholic Church auspices and only 8% had appeared on diocesan productions or other Catholic programs.

Bishops scored themselves lowest in radio involvement with only 8% reporting an appearance on diocesan-produced or other church radio programs and 8% on radio programs not under Church auspices.

Approximately 18% of the respondents provided additional comments. Most of these respondents cited the need for development of diocesan offices of communication. One Bishop said, "Each diocese should have a priest or lay person knowledgeable and active in this area." Bishops commenting in this area also mentioned as positive indication the development of provincial centers, regional programs, and diocesan communication centers. The need for seminary training in communication was cited. One Bishop said, "It should be a part of seminary training for all." Still other Bishops mentioned the need to utilize modern communication

> techniques in adult education.
>
> Several Bishops mentioned the need for using the media of communication to fulfill the teaching mission of the Church. Comments in this area included, "We need to develop use of media for education of our own people." "Decisions should be made regarding the best content of our message to humanity and best methods of delivery, particularly free channels on cable TV (perhaps ecumenical) and free time on communication satellites. Otherwise, the unbeliever will capture the mind of man." Another comment in this area was that we "still use pre-TV tools for our teaching mission."
>
> Some Bishops called for a stronger effort by the United States Catholic Conference in the area of communication. One Bishop called for a "a strong push in this area by USCC." Another called for the USCC to get into the business of "production and distribution of programming." Still another indicated the need for the Conference to "study the use of cable and satellite TV."
>
> Running throughout the Bishops' comments was a general feeling that communication was a vital yet neglected area. One Bishop called it a "wasted opportunity." Another called it "the weakest preparation of Bishops and priests." Still another said that communication has had "insufficient emphasis by the Bishops." Bishops in smaller dioceses cited lack of money to undertake communication programs and concern for the expense of TV production.
>
> (From a confidential Bishops' Survey on Communication Training and Practice, conducted by the Department of Communication of the U.S.C.C. in April 1973. There have been no significant Episcopal training programs or surveys in the United States since then.)

Television news was chosen rather than entertainment shows, soaps (cfr. Addendum 14: "Entertainment"), sports, or public service and religious programs because the news is most available to church spokespersons, the least expensive entry into TV, the simplest form of TV access to prepare for and has the greatest impact on the largest audience.

The advantages of working with the TV news media include: a broad-based audience, potential for nonspecific religious education, evangelization, community education, and the creative possibilities for new symbols, sounds, and images in telling the God story.

The disadvantages of working with the TV news media in general would include: almost certain misquotation, incomplete statements, partial coverage, always out of context, potential confusion and misunderstanding, lack of control, lack of reverence and deference, technological mystification, and a departure from our traditional fascination for written words rather than other symbols for language our faith.

Other disadvantages of using news media are the show-biz superficiality of much news and the biased manipulation (euphemistically called "editorial selection and control") by a press that has become a very big part of the story it is telling us. Edwin Diamond in his article "The Day TV News Brought Us Together" (Panorama, April 1981) describes TV's role in creating as well as reporting and starring in the news it brings us: "Certain days, certain events, certain images belong uniquely to television: lawyer Joseph Welch at last turning on a smirking Sen. Joe McCarthy; the riderless horse down Pennsylvania Avenue at the funeral of John F. Kennedy; the Zippo-ignited hooch in a Vietnamese village; the Apollo lunar landing (one giant leap for mankind, seen live on TV); the men and women of the House Judiciary Committee voting on the first impeachment article at the climax of Richard Nixon's Watergate ordeal. These images touched feelings of justice, or grief, or guilt, or pride, or patriotism. They have been stored by television in our collective memory. Now the nation has another television-mediated memory. In the remarkable 24-hour period from 8 a.m., Jan. 21 (ET), the release of the hostages from Iran and the Inauguration of Ronald Reagan--events separated by 6350 miles but related in the political fortunes of the United States--moved along a parallel course toward resolution, meeting on television, the medium pre-eminently capable of creating a split-screen reality. While some news events are covered best by print journalism (only a long reading, for example, could do justice to Nixon's White House tapes during Watergate), Jan. 20 and the days that followed belonged to television, with the networks acting as the producers, the prompters and--in a new and disturbing role--the reshapers of reality. We witnessed not one narrative event, but two entwined--Return/Renewal: transit home for the hostages/the transfer of authority from the Jimmy Carter to the Ronald Reagan Presidency."

Syndicated columnist Joseph Kraft, in his Winter 1979 lecture series at U.C. Berkeley's School of Journalism, insisted provocatively that the people in charge of the news are in fact highly educated Americans with upper-middle-class views who have gone from neutral to adversary positions and from the critic's box to stage center--where, as news stars, they are tempted to define the news as what they make happen.

One CBS news producer, legend has it, asked another, "What are you doing today?" and was answered, "Trying to decide whether or not to cover a demonstration which wouldn't be taking place if we didn't cover it." Little wonder that news media begin to believe they are both creating and reporting the news. A New Yorker cartoon two years ago showed a little boy looking up at his father and asking, "Daddy, if a tree falls in the forest and the media aren't there to cover it, does it make any sound?"

Joseph P. Lyford in "The Pacification of the Press" (Center Magazine, Santa Barbara, 1973) makes a strong case not only for the manipulation of news--through the creation of the "media event"--but also for the frightening possibility that the news media have become industrialized, bureaucratic, nationalistic, isolationist propaganda: especially by the federal government or candidates whose paid political spots wash out any authentic "news" coverage of them as persons and candidates and leaders. Lyford also sees the news media as isolated and psychologically distanced, like Michael Harrington's description of American freeways: "allowing us to bypass our ghettos," so that newscasts resemble pointillistic paintings where each dot looses its identity in the general pattern. I not only agree with Professor Lyford, I would go him one better by suggesting that our negative nightly news is the major contributor to our national sense of fear, isolation, hopelessness. Blatant broadcast sensationalism has locked millions of inner city doors, and minds and hearts. I agree with Lyford's solution: alternative sources of news. I would add: humanizing, responsible, representative alternatives!

David Halberstam's best-selling 771-page chronicle of the most powerful American media families and corporations, The Powers That Be (Knopf, N.Y., 1979) as reviewed by Edmund Fuller in the Wall Street Journal (May 7, 1979), summarizes neatly this microtreatment of media news: "Even a half-hour show was like trying to put The New York Times on a postage stamp, and there was a standing insider's joke at CBS that if Moses came down from the mountain, the evening news lead would be "Moses today came down from the mountain with the Ten Commandments, the two most important of which are .... !"

The Humanness of Television News

Still, TV has the numbers. And knowing that approximately 75% of Americans use television as their primary news source, the Gallup Poll of May 7, 1979 is disquieting. The poll attempts to measure public faith or confidence in societal institutions. Religion ranks highest with a 65% credibility rating. Sixty percent believed in banks, 54% in the military, 53% in public schools, 51% in newspapers, 45% in the Supreme Court, and only 38% in television; organized labor, congress, and big business brought up the rear (reported in S.F. Chronicle, S.F., 1979). Most people watch but most people don't really have much confidence in the tube.

On the other side, Desmond Smith in the March 3, 1979 New York Times quotes a recent Roper poll to prove that TV is the most believable source of news. Michael Wheeler's Lies, Damn Lies and Statistics

(W. W. Norton and Co., N.Y., 1976) exposes the massive manipulation of public opinion in America, and advises a healthly skepticism toward all polls. Still, the ironic discrepancy between how many get their news from TV and how few really trust what they hear and see suggests that what people really want is not factual information but respectable entertainment, like hiding Playbody or a pint in a plain brown wrapper. Besides, like all the other hidden persuaders in our culture, TV's influence over us is far greater than any of us want to admit or reflect on for long.

Herbert J. Gans, Columbia sociologist and author of Deciding What's News (Pantheon, N.Y., 1979), a ten year scholarly study of CBS, NBC, Time and Newsweek, shows how national news is really not representative of our diverse nation--and offers creative solutions from a National Endowment for News to government money to improve coverage of ordinary folk or to buy TV sets and newspaper subscriptions for poor people.

The reason for the limitations of TV news must include its pictorial bias, time constraints, the fact that major news gathering apparatus is concentrated in New York, Los Angeles, Washington, D.C. and Chicago, the desperate need to entertain in order to win the ratings war (which is fast becoming like an "Indy 500" with three cars entered in the race, a Hudson, a Studebaker, and an Edsel!) and governmental and economic restraints. A grand total of twenty or so stories are selected each day as possible film news stories. Five percent of the film actually shot might eventually be used. Newspapers only eventually print 10% of what is written and only 10% of what they actually publish is read by the average reader! Only half of the film footage or mini-cam video tape coverage is shot and aired the same day. Almost half of any newscast has nothing to do with hard news--but is concerned with weather, sports, attention grabbers, anchor banter and commercials. It may be enlightening to record part of a memo circulated several years ago to the news staff at KRON-TV, San Francisco, by Greg Lyon, producer of the prestigious and serious 6 p.m. "News Center 4":

> Although the 6 p.m. news is on the air for 58:48 (58 minutes, 48 seconds), the "news" hole within that program is considerably less: 12:40 go to commercials; 6:00 go to sports; 2-3:00 go to weather; 3:10 go to buffers; 1:00 goes to the news close.
>
> So on the average news day, the hole for news is around 32 minutes give or take 30 seconds (out of the one-hour program).
>
> On the average news day we have 15 reporters on the street. If each of them did one two-minute report, the show would be full, providing the anchor took only eight seconds to intro each one.
>
> I don't feel that we are turning out an informative newscast with only 15 stories. I think we should at least double that number.
>
> Therefore, these are my working definitions:
>
> (1) A "long" story is one that runs between 1:15 (one minute, 15 seconds) and 1:30. (2) A "short" story is anything under 1:15. (3) A "Gone With the Wind" is any story over 1:30.
>
> The newscast (should be) as informative, fast-paced and comprehensive as possible; all of our reporters (should) get as much air time as possible. We still do series. We will still have on every newscast stories that are of "Gone With the Wind" proportions. But we can't continue expecting that every daily news story merits that kind of treatment.

Forgive the borderline blasphemy, but if all of Dan Rather's reportage were written down without pictures or interruptions, the half-hour CBS Evening News would take exactly three minutes to read. For a fuller treatment of the limitations of TV news, cfr. Addendum 15: "From Shadows To Truth," on international coverage and liberation media.

In order to be completely candid about the drawbacks in choosing television's secular, commercial news programs to try to communicate the Gospel message, let us look briefly at five more serious shortcomings of TV news. Knowing the problems will enable us to avoid making them our problems or worse, being done in by them.

Television news gives little information and less knowledge: the audience already "knows" about most of the stories; authentic knowledge empowers us to act and TV is usually not designed to motivate us to action about news stories.

Television news is eminently "forgettable": various tests reveal that people "remember" almost nothing of a newscast a half-hour later--sometimes even while the show is still on the air.

Television news depicts the unnecessary, unattractive and confusing to understand--in its increasing amounts of tabloid sensationalism and fluff.

Television news deserves the name "show": it emphasizes entertainment, artifice and fantasy--15-20 "stories" averaging 37 seconds each, related by a pretty, hair-sprayed, smiling news reader (there must be at least one 60 year old woman in America who could learn to read a teleprompter!) while theme music homogenizes the entire enterprise.

Television news makes it difficult to think about an event because there is no context, no historical continuity for understanding, perceiving these facts in relation to others--only "newsak." Television news also makes it difficult to feel about an event: since we are given only false "excitement" (TV's favorite word!) about the movement of the show, not the content of the news--there is always another story "coming up": "Coming Up Next, a riot in ....," and "We'll be right back with more on ....," and "What's happening in Washington, Jane?" and "Film at Eleven!" There is never any proportion, discernment, or evaluation on the average noon, six and eleven l'clock commercial news show.

The Television Awareness Training 300-page workbook edited by Ben Logan in 1977 calls TV the anonymous teacher of violence, stereotypes, consumerism, false sexuality, aggression, materialism and corruption. We will document some of the more negative critiques of TV's sins and failures, both in the interest of fairness and as a word to the wise. (Cfr. Addendum 16: "TV's Serious Sins.") In fairness, we can also give Eric Sevareid "equal time" for a rebuttal to the constant litany of TV failures. Sevareid answers some of TV's severest critics in his "What's Right With Sight-and-Sound Journalism" (Television Awareness Training, Media Action Research Center Publication, N.Y., 1977, pp. 261-2):

> It is destroying conversation, they tell us. Nonsense. Nonconversing families were always that way. TV has, in fact, stimulated billions of conversations that otherwise would not have occurred.
>
> It is destroying the habit of reading, they say. This is nonsense. Book sales in this country during the lifetime of general television have greatly increased and well beyond the increase in the

> population. At the end of a program with Hugo Black, we announced that if viewers wanted one of those little red copies of the Constitution such as he had held in his hand, they had only to write us. We received about 150,000 requests--mostly, I suspect, from people who didn't know the Constitution was actually down on paper, who thought it was written in the skies or on a bronze tablet somewhere. After my first TV conversation with Eric Hoffer, his book sold out in nearly every bookstore in America--the next day.
>
> TV is debasing the use of the English language, they tell us. My friend Alistair Cooke, for one. Nonsense. Until radio and then TV, tens of millions of people living in sharecropper cabins, in small villages on the plains and in the mountains, in the great city slums, had never heard good English diction in their lives. If anything, this medium has improved the general level of diction.

Appreciating the human fallibility of TV news does not make it less attractive or appropriate a medium for communicating the church's gospel message--on the contrary, immature, incomplete, imperfect TV news is the perfect place for us to be. That is precisely the human condition we Christians claim to come from and dare to speak to.

In order to use TV news effectively, church leaders require training. In order to communicate their faith through the mass media, religious spokespersons need education. Because of the newness and technical and artistic nature of the TV news-fathering apparatus and processes, any training or education must be practical. My dissertation project set out to design and conduct a series of such workshops to learn how similar training for TV news interviews might be offered bishops and religious leaders world-wide.

This report will now describe and evaluate that process in chronological order: research, design, development, the workshops themselves and an evaluation of the results. The final step in this dissertation project is the production of a training manual for publication and international distribution.

CHAPTER III

RESEARCH AND RESOURCES IN MASS MEDIA LITERACY

Bibliographies and Consultants

To teach specific communications skills which would enable church spokespersons to use the art form of televised news interviews in order to express their faith and values, a bibliography was gathered under the generic headings of "Theology Mediated to a Mass Audience," "Media and Values," "Theology and the Arts," "General Public Relations," "Television and News" (cfr. attached bibliographies, Addenda 17).

These bibliographies outline published material in the pertinent areas of television, news, theology, and communication arts. Several hundred articles from magazines and newspapers were also digested and filed for future use in this project. I have mailed the attached questionnaire (cfr. Addendum 18: "Dear Communicator" letter of July 1980) to 385 leaders in religious communication throughout the world: it describes this doctoral project and asks if they know of any experiments, workshops, or literature in this area of familiarizing church leaders with mass media news. Seventy-six responded with valuable leads and suggestions--although training of this type has apparently been conducted by only a few private consultors and chiefly in the corporate business world and the political arena.

Dr. Ron Hunt of San Jose University has provided several invaluable and thorough computer searches for abstracts of doctoral theses and other printed materials relating to this doctoral project. Also, I was granted access to the following national workshops which offered explicit models for our training project: In-person Communications, Inc.; Bank of America Executive News Seminars; and the National Episcopal Church Training Seminar.

Several nationally prominent religious communications specialists have consulted with me individually. These include: Sr. Elizabeth Thoman and Sr. Shirley Koritnik of Los Angeles, Dr. Maury Sheridan of Seattle, Fr. Jean De Sautels S.J. of Brussels, Dr. Bruce Moser of New York, Mr. Chuck Hinds of Chicago, Ms. Sonia Francis of New York, and Fr. Michael Glynn of Rome. Other consultants included Dr. Michael Tompkins, graduate seminar designer of U.C. Davis and Rev. Mr. Tom Combellick, telecommunications specialist in Menlo Park, who assisted with project design and evaluation.

Dissertation Prospectus

An early step was naming the dissertation project, workshop and workbook--and defining each component in that title:

"TRAINING CHURCH COMMUNICATORS FOR TELEVISION NEWS INTERVIEWS"

"TRAINING": education through practical workshops, theoretical conferences, and the development of specific media communication skills.

"CHURCH":	not the people of God in general but their institutional leaders, primarily but not exclusively Roman Catholic clergy and religious addressing topics of a spiritual nature of the theological dimension of a particular issue.
"COMMUNICATORS":	executive leaders such as bishops, department heads, religious superiors, school principals, university presidents, and pastors.
"TELEVISION":	the communication of sounds and pictures which are electronically recorded, transmitted, and received by mass audiences usually at home. (For clarity in TV terminology, cfr. Addendum 19: "Glossary.")
"NEWS":	what happens and what people think, say, and do about it--usually characterized by immediacy, proximity, consequence, conflict, prominence, suspense, and uniqueness.
"INTERVIEWS":	the stylized question-answer exchange initiated by a news reporter or reporters, which has been developed into a technological art form.

The problem or challenge was how to teach media literacy to church leaders. The prospectus summarized briefly:

PROBLEM

Ten years of active ministry in the world of mass media have convinced me that the church is so far unable to communicate truthful images and clear messages to the public through the secular mass media. Nowhere is this inability more evident than on the TV evening news. The church is often misrepresented and its messages distorted because its leaders do not understand the art of the television news interview and because its communicators are unwilling or unable to communicate in that context. I plan to teach specific communications skills which will enable church communicators to use the art form of televised news interviews in order to express their faith and their values. I choose the TV news interview format because it is most available and has the greatest impact on the largest audience.

PURPOSE

My purpose is to train church leaders to communicate their faith and values in the context of news interviews for television. I will rely on professional literature and will adapt models developed for the business world to teach the art of television performance and the art of being interviewed to corporate executives. In this doctoral project I want to develop training workshops and a training manual which will enable religious leaders to communicate in the language of faith through the TV news interview.

OBJECTIVES

The first step in this doctoral project is the creation and execution of a series of one-day in-studio, TV training workshops for church leaders and communicators. These carefully orchestrated "practica" will involve actual televised interviews by experienced news people, video playback with self, group and professional criticism, role reversal, individual attention, theoretical discussion and take-home practical guidelines for future TV news interviews.

Each practical workshop will attempt to teach the participants media interview skills such as preparation, packaging, outlining, thinking and speaking briefly, body language, bridging ideas, handling questions, maintaining confidence, projecting sincerity, as well as techniques for dealing with TV cameras, microphones and news reporters.

WORKSHOPS, SEMINARS AND MODELS

The best two-day institute I attended by way of research and preparation was the workshop in video production designed and conducted by Theodore Baehr and Rev. Robert Morse and sponsored by the National Office of Communications for the Episcopal Church. The instruction included a good deal of hands-on practical experience and a thorough 241-page workbook with a theological introduction, and chapters on creative writing, preproduction, ascertainment, broadcasting rights and overall awareness. This particular workshop contained little new information for me, but I profited immensely from the methodology--particularly the insight that people are most excited about seeing themselves--and TV playback of one's self is still a novelty for many people!

Another excellent two-day institute I attended was the Public Management Institute's workshop on "Successful Public Relations Techniques." Areas covered were Public Relations Planning, Organization, and Tools for Public Relations and Resources. Many of the schemata and tips in their 450-page guideline workbook combined with the practical checklists in Michael Bland's Executive's Guide to TV and Radio Appearances (Kogan Page Ltd. London, 1979, a 138 page book to prepare British buisnessmen for the BBC and TV in England) to inform both the workshop and the manual in my doctoral training project.

The educational experience which most closely approximated what I hoped to create for church leaders was the five hour TV training session at the world headquarters of the Bank of America. For over a year, Bill Brannigan, formerly of ABC network news, and Helen Bentley, formerly of KPIX news and public affairs, have conducted on-camera workshops for the Bank's top management, in the mutual knowledge that financial experts and bank executives would be in demand increasingly by the media, as well as the realization that each exposure on the evening news was worth thousands of dollars in publicity--good or bad, depending on how well prepared the executive was to handle his or her (often first) TV news interview.

The Bank of America's TV workshop involves five or six executives from the Bank's upper management, often branch managers. They are "encouraged" to "undergo" this educational experience by the Bank's senior management following their policy code of full disclosure except for proprietary matters.

A brief description of the Bank's training program reveals the formative influence on my own. Brannigan and Bentley meet the group at 8 a.m. and give the six people a little "pep talk" and a questionnaire on their favorite and least favorite news reporters. Meanwhile a well-known Bay Area news personality interviews each workshop participant for 4-5 minutes, as confrontationally and abrasively as possible.

The group is then told how the news is gathered. An assignment editor begins the future file 30 days in advance. The file contains 300-400 items by two days before. By the day before they must determine the most likely 40-50 possible stories. At 7 a.m. each day, approximately 25 stories are assigned to several crews. Television news reporters then cover stories from the wire service and newspapers, as well as breaking stories. They interview perhaps 5-10 minutes for 15-20 seconds on the air.

The seminar participants are told to be honest, straightforward and brief; to prepare specific, clear comments on the story at hand, providing meaning for the target audience, the viewer at home. The workshop participants are encouraged to give the reporter a briefing or mini-education on the topic beforehand. Other tips include: pause before answering so that your whole-sentence answer can stand up on its own in editing; speak in 20 second sound bites, with clear, concise illustrations; watch "off the record" confidences that might backfire, but level with reporters when you don't have all the facts or when yours is not the whole story; on negative, explosive stories, get to friends in the media and offer to explain the situation, thereby diffusing the bonb and communicating your side of the issue; make pictures available for TV whenever possible; call dishonest distorted reportage to the attention of the news director, editor, or publisher, as it is rarely an intentional irresponsibility; meet and get to know the news decision-makers personally as individuals and challenge news directors to tall all sides of a story as part of their commitment to professional journalism.

At 10 a.m. Helen Bentley describes a normal news situation: in studio or on location and explains that the Bank workshop deliberately makes the first interview as difficult and unpleasant as possible. She then suggests running a tape recorder for every interview, in order to assure accuracy and cover yourself with a permanent record. Participants are told to reinforce their message by saying the same thing in the TV news interview in two or three different ways, not to be afraid to go for exposure by initiating the contact with the station and to have the humility to prepare themselves and their story. All are advised to try to take the interview to an interesting site--otherwise they themselves are the only visual. In fact, the individual interviewee is always the story, the living picture of the information: open, happy to be there, personalizing your story, your knowledge. Participants are advised to relate to the interviewer and forget the camera.

At 10:30 a.m. Helen Bentley suggests ten ways to improve TV news interviews for Bank of America executives:

1) Mail materials ahead of time if possible: to alert the news media to your position and statement.

2) Gather information: check with other news outlets to see if there are other related stories you can refer to--or facts that may come up in the interview.

3) Package your ideas: you are not there to be interviewed but to tell your story--and preparation gives confidence. Your 2-3 key ideas are prepared and you often must take the conversational initiative, since you have the information--not the reporter.

4) Think brief: 15 second message maximum.

5) Maintain eye contact with the interviewer.

6) Be warm but assertive, with stories, humor and personal experiences--all of which personalize and impersonal institution.

7) Build bridges from their questions to your main ideas and points.

8) Tell your idea: correct information, with authoritative pauses.

9) Challenge negative questions: the source often reveals the bias.

10) Keep cool: emphasize the positive, admit ignorance and human vulnerability--without denying the problem, create a positive context and/or common meeting ground for problem solving.

At 11 a.m. Bill Brannigan plays videotaped examples of business executives handling tricky topics on TV news: particularly memorable was the President of Standard Oil, after a huge oil spill, admitting the horrendous problem and tragedy even as he emphasized the rarity of such disasters and the company's many efforts to prevent similar accidents in the future. Then the video tape of the participants' earlier interviews is replayed and each participant is asked to criticize the performance--and then general group feedback is encouraged. People are reasonably candid in their criticism--realizing, of course that all will enjoy a turn on the tube and in the hot seat. It becomes clear that sincerity is the value most prized by the audience, which checks with the surveys of what audiences consider most important in public spokespersons. Props (papers, notes in hand, etc. ...) are a no-no. One's authority is established by incidentals: especially voice, breathing, body posture.

At 12 noon, the workshop participants are given a chance to be interviewers as well as interviewees. Each participant is asked to interview another for two minutes, on the subject of their choosing, until everyone has played both roles. The situation smacks a bit of fantasy-pretend and lacks the dramatic force and professional confrontation of the "real" interviews in the morning. These last 2 minute interviews are played back without comment or criticism at 1 p.m. Workshop leaders offer final suggestions: have confidence in your abilities, ignore reporter's tone, listen to the facts, don't be led astray, keep reporter on track, project yourself, use "erase" makeup for cuts, blemishes and black eyes, and watch too much skin exposure (men's short socks, women's short skirts) and other distractions.

MANUALS, MAGAZINES AND NEWSPAPER ARTICLES

With regard to written resources in my research, two Catholic dioceses--Portland and Harrisburgh--have produced handbooks on communications but both are more primers on how to handle parish communications in general and relate to media needs at the local parish level. The Harrisburgh Communications Manual on how and what to relate to the press offers many insights into the nonprofessional writing and dissemination of news releases and news kits.

Dr. George Steiner provided valuable manual models, including a 47-page overview of radio called _Radio_: _Get the Message_ written several years ago by Gary Marx and published by the Radio Information Office of the National Association of Broadcasters; and also a 33-page booklet published in 1963 by the California Council on Teacher Education called _Guidelines for Teacher Education Institutions in the Use of Television_, which focuses on the theoretical rationale for using instructional and educational television.

Linda Robbins, National Creative Services Director for Church World Services, has produced a helpful cursory public relations "Hot To" kit for handling national media relations, especially for the placement of CROP or community Hunger Appeal spots on public service radio and TV.

The Centre for the Study of Communication and Culture in London contributed a splendid 36-page manual on "Catholic Communication Research" written by W. E. Biernatzki, S.J. in 1978 which addresses: faith, morals and the secular media, media structures, processes and effects, religious uses of the media, education through and for the media, a theology and philosophy of the media, and communications theory and research methodology. This little booklet asks intelligent questions and suggests areas for future research.

In addition to the many dozens of personal and professional contributions from the 76 media experts who responded to my questionnaire and the bibliography referred to above and included in addenda, I have relied heavily in my research and preparation on subscriptions to and regular reading of seven daily newspapers (*Wall Street Journal*, *New York Times*, *Los Angeles Times*, *San Jose Mercury*, *Oakland Tribune*, *S. F. Examiner* and *S. F. Chronicle*) and the following communications oriented periodicals: *Journal of Broadcasting*, *Journal of Communications*, *Television Quarterly*, *American Film*, *Broadcasting*, *Panorama*, *Business Communication Review*, *Communication Research Trends*, *Et Cetera*, *Film Information*, *The Futurist*, *Glimpse*, *Good News*, *Share*, *Journal of Community Communications*, *On Communications*, *National Religious Broadcasting*, *RadioVaticana*, *Focus*, *Princeton Religion Research Center's Emerging Trends*, *Report*, *Religious Broadcasting*, *Sistersharing*, *Technology Review*, *Television*, *TV Guide*, *UNDA International*, *Video Networks*, *Multimedia*

International, Catholic Trends, Columbia Journalism Review, Public Relations Journal, Mass Media Newsletter, Omni, Next, Psychology Today, as well as a number of specifically theological and religious periodicals including Theology Studies, Theology Today, Chicago Studies, The Pope Speaks, US Catholic, Crux, Context, National Catholic Reporter, and L'Osservatore Romano.

Dr. Fred J. Abbate's article "Training For The Interview" in the Public Relations Journal (May, 1980) recommends the use of videotape (or at least audio tape recorder) to capture and playback the practice sessions. He allows for simulated interviews with the trainer or other participants pretending to be news reporters and the atmosphere as "studio-like as possible." He insists on "careful planning" and "thorough control." As director of public affairs for Atlantic Electric Co. in New Jersey, Abbate is concerned with developing speaker skills and confidence "to communicate with the audience in spite of an interviewer's aims." The trick is not merely to neutralize an attack but to use the interviewer as the point of departure for getting a message across."

When the interviewer poses a touchy or complex question--classic example: "Have you stopped beating your wife?"--follow Aristotle's advice by dissecting the question for all to see before answering it. I once began a half-hour interview with Eldridge Cleaver by asking whether his recent and somewhat sudden conversion to Christianity was authentic or just a convenient dramatic way to return to the United States. Cleaver carefully pointed out that a "no" answer would hang him and a mandatory "yes" answer could hardly be convincing.

Abbate's practical suggestions''in addition to stopping the tape recorder and criticizing each workshop participant in the whole group--include: (1) talk to the interviewer; (2) answer the question asked; (3) edit yourself as you speak; (4) never allude to the interviewer's motives; (5) keep a low temperature but not a low profile; (6) a little humor never hurt. The author's final recommendation is to keep practicing your TV news interview skills.

Suzie Caragol, writing "Keeping Cool Under Hot Lights" for Management Magazine (vol. 9, No. 5, June 1979, Bank of America), spells out thirteen helpful guidelines for meeting the news media with confidence:

Guidelines for News Interviews

Things to remember before the interview:

1. Learn all you can about the interview--the interviewer and the subject to be covered--so you will know what to expect and can relax.

2. Outline two or three key ideas you want to get across, and plan to work them in, regardless of the questions you are asked.

3. Be aware of current banking issues and how they relate to your area of expertise. Follow these issues, and anticipate questions and how you want to respond. If you feel you do not know the bank's position on a particular issue, consult the News Relations section of Corporate Communications.

4. Rehearse with your co-workers, if possible. Or, rehearse by yourself standing in front of a mirror. Use a tape recorder so you can hear how you sound.

5. Plan your wardrobe carefully, keeping comfort in mind. Remember that darker colors command respect from an audience and photograph well. If you're seated and on camera, don't wear clothing that will bunch up around your neck. While you will want to avoid gaudy clothing, you need not be somber in dress or manner.

Things to remember during the interview:

1. Be confident and relax. You are the expert. Talk informally, and don't rely on a script or voluminous notes. Good, comfortable eye contact with the interviewer is important.

2. In your response to a question, state the most important fact first. Give direct statements that come to the point, and don't ramble on about how you came to a conclusion. Try to avoid hedging a question or going off on a tangent. If you don't know the answer, say so, and offer to find out and get back to the reporter.

3. Keep the public in mind when answering a question. Avoid using banking "jargon". Assume that your audience has heard some banking terms before but is looking to you as an expert to make those concepts clearer. Use simple, easily understood language, and keep your explanation brief.

4. Listen to the question carefully. Correct any errors or insinuations. If a question contains words or terminology you would not normally use or do not like, don't work for the opposition, by repeating the words in your answer.

5. Concentrate on what you're saying, and react to the interviewer. Don't worry about the camera, your physical appearance, your voice quality, or whether you're talking with your hands.

6. Be aware that it is a reporter's responsibility to probe. You possess knowledge that the average reporter will not have. Explain facts and figures where necessary, but remember you are not on trial, and you have your rights. Be honest, cooperative, and friendly.

7. Some stage fright can be expected, but don't be afraid of the reporter or the interview setting. He or she is supposed to "get at the facts." And don't be afraid of being misquoted. Professional reporters are careful of accuracy. Your perspective is valued and respected.

8. Just be yourself.

In Sistersharing (National Sister Communications Service, Fall, 1979), media veteran/victim Sr. Loretta Whalen offers practical and especially spiritual tips on handling TV news interviews:

1. Sit quietly and reflect on what we believe and how we share the word of God in theory and practice;

2. talk with another to practice--and/or with a tape recorder;

3. believe in yourself and that you have something to say (faith); recognize that we are unusual and different;

4. learn from watching others being interviewed, both interviewer and interviewee;

5. develop a good press kit: about you, your community and the project at hand: who, what, where, when, why and with photos;

6. get your message down to a sentence--or don't do it;

7. be honest, friendly--the spirit of what is said is often more important than the exact words;

8. you need enthusiasm--you can't feign it, it must be there;

9. suggest your agendum, give them words and clues and some specific questions;

10. be yourself, natural;

11. converse--relate to the person (first name) next to you and actually answer the question;

12. do your homework;

13. the press by nature is superficial and commercial and it's hard to "sell" the Gospel or make it "fun";

14. be firm: we are as we are--not as you would like us to be;

15. keep in touch with media;

16. head person is not always the one to give the story to others--so look for one who grasps the subject, topic and can translate vision, activities and jargon into everyday language;

17. specify topic and subject: not general, broad,--but then, once in focus, give a national perspective.

Ron and Susan Whittaker in their article "Professional Video Psychiatry" (in Video Systems, May 1978) describe the beneficial uses of video taping and playback in professional therapy. They make the interesting statement that "studies have shown that the credibility and effectiveness of presentations are based to a significant degree on production quality."

In the October 1977 issue of Educational and Industrial Television, James Onder's article "Producing Psychiatric Self-confrontation Programs" outlines both the use and evaluation of videoplayback in psychotherapy. The advantages of using TV to record and playback group therapy sessions are the hands-on personal involvement, instantaneous playback, the camera becomes another participant, the whole experience helps the patients help themselves: by giving them realistic perceptions.

The evaluation is also positive. Video playback provides a clearer understanding for all--especially the replay of nonverbal cues. Problems become more apparent to everyone. The supervisor can replay certain parts, emphasizing certain problems. The supervisor can be more objective, away from immediate feelings and attitudes. The participant can also be more objective in self-criticism. There is an opportunity to observe the entire performance--and to analyze certain trends or patterns. The only potential drawback would be the psychic harm to patients without sufficient ego-strength to experience self-viewing and critical feedback.

Michael Reis reports from the Ohio Drug Studies Institute of June 1976 on the value of video tape visuals for feedback. The videotape records more fully and easily, has more objective access and jogs the memory of the group and its members. Video magnifies that which it is focused upon--but does not of itself distort: i.e., the presence of a video camera does not of itself essentially distort individual behavior, although it will magnify essential traits. It does confront the individual with a fluid, in-process self-image, in fact with multiple self concepts--in conflict, contradiction, harmony and paradox. It also expresses nonverbal messages.

Feedback time is 2 to 1 in relation to actual taping time. Feedback expands awareness of self in relation to others. It also tends to democratize the group from role to persons, and to unlock the network of communications facilities of the individual for health and personhood. Feedback is based on the communication model of metal health: that clearing up the interference (neurosis, psychosis) in a person's communications system or network will produce mental health.

Other examples of videotape learning situations include a"survival workshop" for mayors and other politicians in Denver (reported in the Chicago Daily News, 12/1/76) with a rather confrontational or competitive approach to TV news interviews. Veteran television newsman George Allen runs a simulated "torture chamber" for interview practice and suggests these "do's" and "don't's" for potential news "interview victims":

* Prepare for interview. Even two or three minutes spent organizing your thoughts will pay off. By the nature of the TV news business, the reporter often will be poorly prepared for an exchange with you.

* Keep your cool. There are two pictures always included in TV News programs--a weeping person and an angry person. Get angry and you're lost.

* Rehearse in your mind a 20-second summary of your most important points. Make sure you get it out on the interview. That is the statement most likely to get on the air. On most TV news programs, medium stories get 25 seconds, good stories, 45 seconds, and great stories get maybe a minute, 10 seconds.

* Sometimes, don't really answer the question, which is called "a very good technique" of which former Governor John Connally is a master.

* Remember the word "kiss," which translated means "keep it simple, stupid." Simple and short answers are the only kind people can understand on TV. They also are the only kind of answer most TV news editors will allow on the air. You can always find ways to respond "No comment" without saying "no comment." Obfuscate it with words and come out smiling.

- Never lie. But you are entitled not to tell the whole truth. Give the narrowest answer you can.
- You're never off the record. "From the moment a reporter crosses your threshold, you're on the record. The last man to be off the record was Earl Butz." Off-the-record is a device a reporter may use to clobber you.
- Don't assume a reporter is out to "get" you. This assumption is the single most serious thing that will damage your performance in an interview. In most cases, the reporter simply does not have enough background to "get you."

The _New York Times_ (Nov. 14, 1976) reports as many as 45 video-taped workshops in communications, "from the traditional Dale Carnegie approach to new methods based on the most recent technology." For $8,500 two Communispond Inc. instructors will travel to a company and offer a two-day course for up to 20 participants. Communispond's public group sessions cost $600 per participant. They will design a particular training program for $5,000. A single executive can get private instruction for $1,500 a day. Techniques include visual aids, eye contact controls, use of the body, organization of speeches, use of lectern, handling questions and answers, and making impromptu remarks. Dorothy Sarnoff Speech Dynamics and Communications Systems and Charles Reilly's "In-Person" Communications and Robert Montgomery Courses and, of course, the Dale Carnegie Organization, all offer similar training--geared more to public presentations in general than TV news interviewing specifically.

The _Washington Star_ (Oct. 3, 1976) describes how another New York based public relations firm holds mock sessions in Washington, D.C. to prepare executives and politicians for public appearances "on the Hill" whether on the news media or before a congressional committee hearing. We can summarize the advice the experts are giving to politicians and business executives, especially those "do's and don't's" which pertain to news interviews:

> What's the worst question/questions an interviewer could ask you; an embarrassing question or perhaps information you don't want known? Be prepared for these and you will feel more comfortable.
>
> What information do you want to get out? Better have it outlined beforehand, either on a card or paper or in your head.
>
> Avoid yes or no answers.
>
> Keep answers brief if you are being interviewed for a news program. If you are on a discussion program, you can take more time to develop your ideas. A good answer time if you are being interviewed for a news story should run about 20 seconds in length.
>
> Don't feel uneasy or inferior to the person asking the questions. You are the expert!
>
> If you run up against a reporter who doesn't know what to do or what to ask you, either out of incompetence or ignorance, use your outline of what you want to get out to steer the conversation your way.
>
> The problem with most people who get interviewed is that they assume too much of the listener--the listener cannot be assumed to know special language or jargon, special situations, etc. Spell it out in plain and easily understandable terms, in the most basic type of format. Avoid technical answers unless you have a lot of time to educate the listener to what the answer means.
>
> A good way to get yourself mentally prepared is to think: who, what, when, where, why. That is: Who are you and who do you represent? What is it that this who is doing? When is it or was it? Where was it or is it to be? And why are you doing or saying this? What's the significance of all of this? You must provide the conclusion for people so they will not make up their own.

> Some interviewers try to bully you, others will flatter, and others will be straight. Be yourself no matter what the circumstances. You may run into the interviewer who is kind and nice before the tape rolls and then unexpectedly lays into you. The purpose of this technique is to shake you up and have you say what you would rather not say. The flatterer may try to gain your confidence and then lead you on, in a friendly way, out onto very thin ice.
>
> If you have time and have a brief synopsis or press release done along the lines of the who--why style, try to give this to the interviewer before so the interviewer has some focus.
>
> When answering, be sure not to jump right in on top of the question, as this may make it technically impossible to use what you have to say. Also, be sure you have really understood the question before answering. Simply from the standpoint of credibility, a person who pauses just a fraction of a second before answering is more believable than one who barges right in.

Sr. Shirley Koritnik, of the Los Angeles based National Sisters Communication Service, role-plays the different types of interviewer for her trainees to test their ability to get their points across under the most distracting and trying circumstances. She plays the part of the "sensationalizer," the "one track mind," the "nondirectional" interviewer, and the "egomaniac." She suggests that in communication, strategy (thinking) is more important than creativity. To demystify the mass media, Sr. Shirley has the religious women in her workshop operate the video camera and VTR and lights and audio recorder.

Sr. Elizabeth Thoman, director of the National Sisters Communication Service gave me a half-day consultation in Los Angeles. She emphasizes communications management skills--not "how-to-do-it" skills but rather "how-to-make-decisions-about-it" skills. For the moment they have not designed a specific course on "how-to-be-interviewed-by-the press."

Linda Robbins of Church World Services offers inservice training to their regional directors by renting a cable TV studio with cameras and playback facilities. She hires top-notch interviewing professionals to be sympathetic and/or disinterested and/or nasty. She works with 3-5 people on-camera and has as many as 20 observers or auditors. She uses two cameras: one cover shot, one close-up focus on the interviewee's idiosyncracies and body language. Both Linda and Chuck Hinds, Executive Director of CTN/C the microwave Instructional TV Center of the Archdiocese of Chicago emphasize the importance and use of make-up--even for casual guest interviews on TV news.

Dave Partridge of Greenville, South Carolina offers two media seminars. The first covers: understanding the media, "thinking audience," what's news?, what's public service?, customizing your media contacts and coverage, arranging special coverage of media events, preparing news releases and PSA's, writing for the ey and the ear, on-air techniques, preparing for the interview, and dealing with the media in crisis situations. The second seminar goes further and explores interviewing techniques, the psychology of interviewing, preparing for the interview, answering difficult questions, handling the hostile interviewer, answering reporters' questions in crisis or issue-oriented situations: TV, radio, newspaper, and over-the-phone. This second seminar includes some videotaping, role-playing, playback and group evaluation.

Another media workshop which has toured the United States for several years and served several dozen religious communicators is the Paulist Workshop--largely radio-oriented, with training in scriptwriting, editing, music selection, and use of microphones--as well as theoretical insights into McLuhan and communication theory and government's role in broadcasting. The workshop is typically a week long and involves visiting a radio station for a thorough tour and also learning how to write a press release. The same Paulist Fathers, John Mulhall of Los Angeles, and John Geaney of Washington, D.C. and staff technicians Larry Zani and Kevin Morgan, all served as consultants in the development of my dissertation project and television news training workshop.

CHAPTER IV

DESIGN AND DEVELOPMENT OF A TRAINING WORKSHOP AND MANUAL

After much research and consultation, study of media training models and participation in other workshops, I began the practical preparation for my dissertation project: the development of a workshop and handbook to train church communicators in TV news interviews.

Basically we needed a course outline and workshop content, selection and enrollment of participants, TV studios and conference rooms, technical and production staff (director, producer, crew), professional and student interviewers, production and playback equipment, workbook or manual (and presentation graphics and charts), evaluation forms and other support materials (schedules, logistics, paperwork), and food and beverage service. Without the generous and graceful secretarial and coordinating support of Carole Scheer, the project would have never begun nor have finished so well.

At the advice of my committee and other professional educators, three workshops were tentatively scheduled six months in advance. These three workshops were spaced some two weeks apart, to give adequate opportunity to test different techniques and approaches and to improve various components of the workshops. Six months preparation allowed for the development of professional testing of technological ancillary systems (studios, video cameras, playback facilities, etc.). Six months also provided adequate time to invite and include a representative cross section of participants from the ranks of Church leaders.

Spreading the three workshops over six weeks would give us the time to study and evaluate the structures, schedules, personal feedback from each workshop. For this reason all interviews (in studio, in classroom and "ambush" or mini-cam on-location) were videotaped, and most lectures and conferences were audio-taped. These were played back during the week immediately following each workshop, allowing us 7-10 days to introduce improvements for the next workshop.

Once the workshops were tentatively scheduled, several tasks were addressed simultaneously: the search for adequate studio facilities, a guest list of appropriate participants, selection and training of support crews, development of materials, an outline of the content to be covered in both the workshop and the manual. In outlining both the course and the manual, I began with a plan.

A Communication Plan

Before this or any communication program is begun. You need a plan. Six basic questions must be asked and answered.

1. What are your current communication efforts accomplishing? You already communicate with a variety of people in a variety of ways. What are you doing--and how well?
2. What is the purpose of your communication? Why are you concerned about communication at all?
3. What is your target audience? Which people do you want to reach? What are their needs?

4. What is your message, what do you want to tell them, and what action do you want from them? What language will they understand best?

5. Which media are most appropriate and effective to get your message to your audience?

6. How can you best implement your program? What needs to be done to make your communication work successfully?

The answer to these six questions (cfr. Addendum 20 for additional questions) will enable you to take six separate steps in the communication planning process:

1. Audit and assess, present communication efforts: successes, failures, needs, present image, and future hopes.

2. Determine the long range goals and short range objectives of your communication: what you are about and why.

3. Focus on the target audience you want to reach: your present constituency and your potential, desired constituency: a descriptive profile, their interests, the demographics and psychographics.

4. Clarify the message you want to communicate to them, determine what responses you want from them, show how you will benefit the audience, and choose those words and symbols they will respond to.

5. Decide which media are most appropriate and effective to get your message to your intended audience: those media they are most likely to watch, hear, read.

6. Develop an action plan: including cost-benefit analysis, staff time allocations, and feedback systems for evaluating effectiveness and determining future adjustments; finally, write up a

budget, personnel assignments, and those specific activities which will implement your communication plan.

Only you can assess your current communications in the light of your overall purpose and specific objectives. Once you know where you are and where you want to go, you need to focus on the target audience you want to reach.

Your Audience

For your communication to touch or move people you must:

1. establish your trustworthiness as a source: either they already trust you or your endorsers, sponsors, spokespersons;
2. clearly communicate the meaning and purpose of your message: never overestimate your audience--oversimplify and explain;
3. show the direct benefit to them; what direct effect your message or church or faith will have on their hopes, fears, desires, etc.;
4. propose a convenient action they can take; show how they can donate, sign-up, volunteer, etc. easily.

To accomplish these four essential elements of any persuasive communication you must know your audience. In every case you must address a single individual (viewer, reader, listener)--but know the group or community of people that individual belongs to.

The following questions can help to identify your target audience:

1. What sex and average age are they?
2. What races or ethnic groups do they belong to?
3. What kind of work do they do?
4. What amount of education do they have?
5. What newspapers do they read?
6. What TV do they watch?
7. What radio do they listen to?
8. What other groups do they belong to? (include unions, political and civic groups, clubs)
9. What do they think of your group?
10. How can your organization benefit them?
11. What problems do they face that you could help solve?
12. Which organization or individual do they respect?
13. What size families do they have?
14. Where do they live?
15. What is their religion?
16. What is their religious practice?
17. What are their felt needs?
18. What are their dominant values?

Polls, surveys, pastoral research, and the stations themselves can help with these answers. (Cfr. Addendum 21: "Take a Survey.") Another insight into your potential audience is offered by a critical study of commercial advertising. The big advertisers have already done your homework for you. They have spent millions to determine what people need and want--and they pitch their products or services accordingly. Commercials and ads teach you much about the values of your audience.

Your Message

Proceeding along the six steps in a communication plan, let us now examine the message you want to communicate to your intended audience. For church spokespersons, the basic message is the Good News of the Gospels, salvation through the life, death and resurrection of Jesus Christ. Your principal concern is to share your faith experience with others and to encourage a faith response from them. This is highly personal and will depend on you, your relationship with Christ, and the situation in which you find yourself. We will offer specific suggestions for expressing your faith in later chapters on the message and content of the TV news interview. For now, these brief statements of faith will give you some idea how personal faith or credal content can be "languaged" in the mass media.

The message, the overall religious communication, contained in Scriptures and two thousand years of traditional teaching, dogma and doctrine of the church, might be popularly communicated in such statements as these:

* The church is people sharing a life and love, working out its salvation.

* The church offers opportunity and fulfillment according to its origin, nature, goal.

* The church is timeless and timely, progressive and traditional.

* The church is educational.

* The church exists for the individual--not vice versa.

* The church seeks to communicate honestly and respectfully with all.

* The church vitalizes and enriches the human and grace life of all.

* The church brings Father, Son and Spirit to the world and mass media market-place.

Now that you have decided the purpose, audience and content of your communication, you need to take time and care to choose the best way or means or media to communicate.

Evaluating the Types of Media

In the process of developing an overall communication plan, special attention must be given to an evaluation of the different types of media available, the advantages and disadvantages of each.

For example, the advantages of working with the press in general would include:

- a broadbased audience, potential for non-specific religious education, evangelization, community education, and the creative possibilities for new symbols, sounds, images in telling the God story.

The disadvantages of working with the new media in general would include:

- almost certain misquotations, incomplete statements, partial coverage always out of context, potential confusion and misunderstanding, lack of control, lack of reverence and deference, technological mystification, and our traditional fascination for written words rather than other symbols for languaging our faith.

Let us consider some pro's and con's of the more common mass media:

Medium	**Advantages**	**Disadvantages**
Print	Material inexpensive (paper/ink) Production process simple, rapid Distribution can be controlled Long life, permanent referral possibilities Subject can be dealt with in a variety of ways Range of illustrative possibilities Quick to complete, can be done by one person	Static May be hard to distribute May be discarded before being read Can easily be dull Production doesn't involve many people
Magazines	Selected audience Frequently affluent audience Prestigious Pass-along readership Use of color and visuals	Deadlines may be months in advance Placements may be difficult to obtain Duplication of circulation may occur Market is unlikely to be local
Newspapers	Geographically focused Relatively low cost Reaches all income groups Deadlines for copy are relatively short (days or weeks)	Short message life Placements are limited, may be difficult to obtain No editorial control High cost for national coverage Message often sensationalized
Direct Mail	Highly selective of audience Message can be personalized Easy to provide means for reader action (return envelopes, etc.) Competition is not directly with other advertisers	Poor image of "junk mail" Difficult to maintain good lists Expensive and time-consuming to produce good mailings Postage is expensive and heavily regulated

Medium	Advantages	Disadvantages
Pamphlets & Brochures	Detailed message Future reference Thoughtful presentation and distribution enhanced Many possible formats and colors May be directed to selected audience	Deadlines may be long for printing and production Production costs and time may be high Effectiveness difficult to measure unless coupon is used Audience wants classy production but often resents the high cost
Broadcast TV	High quality production Large audience, always Impressive authenticity, believability People relate readily to it Visual possibilities Demonstrability, presence Unrealized creative, artistic and communicational potential	Shotgun audience: all audiences indiscriminantly Requires excessive time and production expense Difficult to get into Air time is costly if paid for Future referral to the message is difficult Message limited by short segments, commercial interruptions and context
Video Tape	Easy to learn/exciting medium Inexpensive (compared to broadcast) Tape is reusable, inexpensive Instant playback Portable equipment Involves many people	Still somewhat expensive Playback limited to small groups Broadcast quality requires further investment Lack of consistent compatible hardware and formats in the industry Spoiled by broadcast TV People expect too much
Radio	Inexpensive to produce, creative use of music and effects Low cost and accessible receiving equipment Relatively easy to get air time Applicable for groups and individuals Some selectivity of audience Good saturation of local markets Easy to alter copy, edit, adapt, update; great creative access to the imagination	Needs quiet surroundings No visual message Hard to get cohesive public due to variety of listening habits May only be heard marginally as people do other things Message limited by short segments Difficult to refer back to the message Audience still often too broad
Film	Large audience potential Powerful creative art form Playback equipment relatively inexpensive and available Involves many people Both audio and visual	Expensive to produce and duplicate Long time in production Formal, final quality with less process and feedback Hard to edit or change

Medium	Advantages	Disadvantages
Slide Tape	Inexpensive to produce Can be used with large or small group Easily revised Equipment available Familiar medium; anyone can use almost anywhere Involves many people Communicates a specific idea or impression to a specific audience Entertains and uses pictures and words to convey concepts and ideas An omniscient narrator and/or experts convey the message, enhance credibility	More elaborate presentation may require tricky, expensive equipment Audience tends to drift away Audience easily distracted Difficult to convey a lot of information Cannot be longer than 10-15 minutes without boring or confusing the audience The audience cannot easily refer back to the show for clarification or facts Alterations may be costly Funds, facilities, and skills are required to produce a show Slide shows and film strips have acquired a negative "schoolish" image in the last ten years

Television News

For the purpose of this course and workbook or training manual, we have chosen television as our primary medium, because of its potential power and because, if you can handle TV, you will be able to adapt to the other media. We will include brief suggestions on how to channel your communication through printed media and how to communicate on radio. Appended are further guides for organizing a media ministry (files, resources, budget, etc.) and for video at the service of church (cfr. Addendum 22).

We have also chosen to concentrate on television news, as opposed to public service programs (cfr. Addendum 23), talk shows, or entertainment programming. We have chosen the TV news interview, because stations are currently giving greater attention than ever to news programming, thereby increasing opportunities for church spokespersons to express their faith, because news is the least expensive access for the church and has the greatest impact on the most people, and because the self-reflective nature of news is the appropriate place for a clear, credible communication of the Good News. These are the four main types of television programming in which Church communicators are most likely to participate as a possible guest or interviewee.

1. NEWS

   (a) Main News (hard or hot news: in-studio, film and mini-cam--live and taped)

      * advantages: big audiences and impact, serious treatment, added credibility

  - * disadvantages: very brief items, generally "bad" news; 20 second answers, seldom more than one sentence; you have no control over comments and questions; picture your response in the form of a newspaper headline

(b) Diary--tabloid, human interest

  - * general interest, longer items, usually good news
  - * live (no edit) or taped--1 minute on 6 p.m. news and 30 seconds on 11 p.m. news

2. DOCUMENTARY

(a) Investigative

  - * out to prove something, often unfavorable, e.g., "magazine" shows like "60 Minutes" or "20-20"

(b) Descriptive

  - * informative, positive, e.g., "Evening Magazine," "The McNeil-Lehrer Report"

3. SPECIAL PROGRAMS

(a) Deal regularly with particular subjects or a predictable smorgasboard format, e.g., early morning and weekend "Talk Shows"

  - * advantage: daily, informed and responsible, e.g., "The Phil Donahue Show"
  - * disadvantage: smaller audience, e.g., "People Are Talking," "AM San Francisco"

4. PUBLIC SERVICE PROGRAMMING

  - * Interviews, Talk Shows, Public Service Announcements, Free Speech Messages, Community Calendar, Editorial Rebuttals, Spots, Invocations, Benedictions, and Segments (short interview presentations for insert in other shows)

* Personality Spots: on-air announcements by media celebrities, disc jockeys and others

* News items: short stories which are included in regular local newscasts and give briefly the who, what, when, where and why of a newsworthy event

Business Week (Jan. 19, 1981) in a special "Personal Business Supplement" (p. 116) recommended four generic types of programs best suited to informational news interviews. They listed these types in order of impact:

1. Network "Magazine" Shows like CBS ("60 Minutes" and ABC's "20-20" and NBC's "NBC Magazine" and PBS's "The McNeil-Lehrer Report"
2. Syndicated interview programs like "The Phil Donahue Show"
3. Regular evening "hard news" programs--both network and local--and "soft news" magazine format shows.
4. Morning talk shows--network and local; radio and TV; daily and weekend. The Church's message is appropriate in all these contexts. Also, even the less "popular" programs still have voluntary audiences in the tens of thousands.

The best way to learn to work with TV news is to understand what "news" means to the television industry.

News may be defined as what happens and what people think, say and do about it. The usual criteria for what constitutes news includes: immediacy, proximity, consequence, conflict, prominence, suspense, and special features. To determine whether an event is newsworthy, ask these questions:

1. Is it timely?
2. Is it local?
3. Is it interesting or important to a large number of people?
4. Does it have consequence, will it change the future?
5. Is it controversial?
6. Is it new?
7. Is it novel, weird, different, unusual? Is there a creative angle?
8. Are famous people involved?
9. Is there a conflict?
10. Is it mysterious? Is there suspense?
11. Is it funny? (Cfr. Addendum 24: "Will the Real Church Please Kneel Down.")
12. Will it help you earn more money, enjoy better health, or live longer?
13. Is it extraordinary: the biggest, smallest, nicest, meanest, strangest, happiest?
14. Does it involve: love, hate, tragedy, sex, children or animals?
15. Is there adventure, experiment, exploration, voyage?
16. Does it relate to a "hot" news item? Is the media already interested in the topic?

These are some of the ingredients that make news news--and will also make you--your story, your church, your message--news. To discern and communicate what is newsworthy about you, answer these basic questions about yourself, your organization, or a specific event: who, what, where, when, how, why. This can be accomplished by answering the following questions about your agency or activity: What is it? How is it unique? Where is it? Who is involved? When was it set up or when will it take place? How does it work? Why does it exist?

The graph below is a matrix in which to organize your answers. The graph will visibly highlight what it is about you that is newsworthy--especially when your "special features" and "benefits to your clients" are "unique." A completed matrix follows. Also attached are three checklists for helping you creatively brainstorm other possibilities for obtaining news coverage for your organization or event (cfr. Addendum 25: "In the News").

WHAT'S NEWSWORTHY ABOUT YOU?				
Basic Questions	Answers	Features	Benefits to Clients	Unique
WHAT				
WHERE				
WHO				
WHEN				
HOW				
WHY				

WHAT'S NEWSWORTHY ABOUT YOU? AN EXAMPLE				
Basic Questions	**Answers**	**Features**	**Benefits to Clients**	**Unique**
WHAT	Office of information	Only communication bridge between Church and news media	Listening and speaking services creative production training and consultation	Only office of its kind in Archdiocese
WHERE	Chancery Office 441 Church Street San Francisco Ca 94114	Personal friendships and professional contacts at most stations, papers, mags	Two-way access putting news media and church in touch with each other	Only church access to news media—and only local church with such a professional commitment in mass media news
WHO	Fr. Miles O'B. Riley Mrs. Carole J. Scheer	Father Miles has 11 years of experience in mass media world	Media benefit from access and professionalism church benefits from presence and visibility	
WHEN	Founded October 1978 by Archbishop John R. Quinn	Solid foundation and 3 year record of excellence	Contacts and credibility now firmly established	
HOW	Requested Fr. Riley to develop PR and info consultancy	Ordinary PR and info avenues are approached creatively and spiritually	Church projects a positive presence media enjoy access to church stories and spiritual dimension of other news	Only two-way bridge between church and news media
WHY	To handle news media requests and information and to project a true image of the church	Two-way liaison established to inform both church and media as to the other's needs and expectations	Increased access for both and improved image of church and deeper, fuller news coverage of the church and the community	Proven track record and peer recognition

Types of Television News Interview

Focusing on the TV news interview, there are six main TYPES to consider for study:

1. Face-to-face (one on one):

   You and the interviewer facing each other in the studio or on location.

2. Panel or press conference or debate:

   Two or more interviewees: you may have to fight for your share of the action. Choose your moment to speak, then move. Avoid debates except when not participating would seriously hurt your cause and when you have an individual spokesperson capable of diffusing the debate bomb--generally hostile or emotional confrontations on the air are no-win situations: panel discussions are different and better.

3. Straight-to-camera:

   * Advantages: direct message, more time, sense of intimacy, involvement.

   * Disadvantages: requires training and practice techniques; should this straight-to-camera situation arise, e.g., in a PSA, FSM, or Invo-Bene, "see" your best friend in the camera lense and know exactly what you want to say--the camera gets closer than a mirror.

4. Remote:

   * Remote control interview with you in another studio.

   * Treat the camera as the model viewer at home and the monitor as your interviewer.

5. Telephone:

   * Handle as you would any careful phone call (cfr. "Radio" chapter for tips).

6. Location taping with mini-cam or ENG (electronic news gathering equipment) usually with 2-3 person crews: a producer and/or interviewer and technician for camera, light, sound.

(a) Out of doors

- * Good, suggest when appropriate, e.g., church cemetery, new building, ghetto need highlighted in background.

  More attractive visually, and more attention from the viewer but beware of distractions.

(b) Indoors

- * Office or home--you have territorial advantage, but don't relax too much.
- * Avoid the extremes of an empty room or too many distractions.

(c) "Ambush" (where you're surprised or ambushed by camera crews)

- * Remember to get your case over by using the questions.
- * If you really can't answer, don't.

PANEL SITUATIONS

Panel discussions present special opportunities for interaction, exchange of ideas, and a more entertaining dynamic. However, panels can present additional problems or challenges.

These are some TIPS that may help you IN A PANEL SITUATION:

- * Know the position and attitudes of your co-panelists. Anticipate the key points they will make and, if they conflict with yours, be prepared to express and support your views. Anticipate questions that may be directed to you and have answers.
- * List the main points you want to make (communications objectives). Base your presentation on these points and gear your answers to them.
- * Support your position with facts. Using anecdotes or case histories will emphasize your points and help the audience relate to them.

* Be brief and to the point. Many panels have a time limit and long winded dialogue is not appreciated.

* Prepare well organized, concise and powerful opening remarks that focus on your major communications objectives.

* Answer all questions at an even, controlled pace. Be natural, not overly aggressive or retiring. Maintain your composure when a question is outrageous, or the inquirer agressive. Avoid being antagonistic in your responses. Show enthusiasm and confidence.

* Don't bluff. If your organization is not ready to announce its position on an issue, say "We are looking into that now." When you don't know the answer to a question, admit that also.

* If questions come from the audience, make a mental note of the person's name and affiliation, and then address them by name when answering the question.

* Restate your view, never that of opponent. Your answer might begin, "That may be your position, but mine is that of ..."

* Take advantage of every opportunity to make your major points. If a question is directed to the entire panel, you can say, "I think I can answer that ..."

* When you reach your time limit, quickly summarize your main points and stop.

TELEVISION NEWS INTERVIEWERS

While there are several types of news interview formats, there are many types of TV news interviewers. Here are some of the interviewer types you are most likely to encounter--with suggestions on how to handle each:

TYPE	REMEDY
Machine-Gunner: non-stop question bombardment	Pick your favorite question or the most important or ask which your interviewer wants answered...
Interrupter: constantly cuts you off	Let interviewer finish, explain that you will address that question when you have finished and conclude: "As I was saying ...!"
Hostile-Bully: rattles you with charges and allegations	Charges and innuendos must be refutted when they arise; do not put off
Sympathetic-Flatterer: tries to put you at ease and off guard	Relish the attention but don't be lulled into false sense of confidence
Paraphraser: tries to put words in your mouth	Simply repeat your answer word for word
Disinterested or Ignorant: especially concerning religion	Great opportunity to teach gently and persuasively as well as answer the question
Distracted or with hidden agenda: e.g., hates institutional religion	You must create your own energy source and spotlight your main point
Straightforward Professional: no nonsense	Thank God!

Remember you have rights as an interviewee. Your are not on trial! Be honest, cooperative, friendly. If you are being badgered by a machine gun questioner, acknowledge this simply saying: "You've asked me a number of questions, which one shall we take first?" Or choose one and go with it. If you're interrupted while answering, pause until the questioner is through, then say you'll address the new question in a moment. Never allude to the interviewer's motives.

The seven toughest interview questions are:

1. surprise "gotcha" questions (acknowledge surprise, take time to think)

2. extremes only are presented--no middle ground (create your own)

3. blatant irrelevancies (point them out)

4. absent party gambit: why did so and so? (don't try to explain other's motives)

5. inconsistency trap--e.g. on a change of policy (just admit and explain)

6. hypothetical situation/unreal question which takes you away from your point (bring the question and answer back to your main point)

7. ethical entrapment--e.g. personal opinion vs. organization policy (if you cannot reconcile the two, don't answer! "Off the record" is a no-no!)

The candid bluntness of this discussion of news interviews must not be mistaken as a put down of TV reporters. Most are practiced professionals in search of the truth. Do not adopt a "we-they" adversary attitude. We want to work together with newspeople. We can!

QUALITIES OF A CHURCH COMMUNICATOR

To meet the challenges of interviews of all methodologies, church communicators must have special qualities.

The proper communicator:

1. is knowledgeable about the church, the faith, the spiritual dimension and specific facts of the issue at hand;

2. enjoys complete authority and discretion to address the specific issue in question;

3. is personable, presentable, can handle media interviews;

4. and, ideally, has received professional training for the role of communicator.

The bishop, pastor or principal may have 1 and 2--but lack 3 and 4. The best representative, from the point of view of the media and the public, is usually the chief executive officer or agency director--but only if this person can handle television, the press, and the interview format. Some personalities are simply not suited. The wise leader knows when to delegate the media ministry to others.

In any case, a team of experts should be chosen and trained and prepared to represent the church when the news media need commentary on their speciality (e.g. genetics, social justice, sexuality, death, the charismatic movement, etc. ...). A church communications director must make it his responsibility not only to train potential representatives and communicators but also to screen out the ill-suited and discover the well-suited to the mass media ministry.

A public relations representative can be used if he or she is given a different title or position--the news media are wary of "public information officers" whom they see as slick company hacks trained to give party line evasive non-answers. Far more authentic and acceptable will be a director of communication or information, a president of the advisory committee, a vice-chancellor or administrative assistant to the Archbishop.

It is absolutely mandatory that the church--diocese, parish, school, agency, or project--have one clearly identified communicator available to the news media, particularly to represent the church in hard news or controversial situations, with a single consistent voice.

In a church communicator we are looking for someone who grasps the subject and topic and can translate a faith vision into everyday vernacular or "media-speak." The communicator will be able to focus specifically on the particular topic--never general church fluff--and then provide a larger and deeper, more spiritual and more catholic perspective.

Broadcasting Overview

To give you a brief description of the industry with which you will be working, we include this overview of radio and television according to the Broadcasting Yearbook for 1980. (Cfr. also Addendum 26: "Broadcasting Deregulation and Basics of Station Operation.")

> There were 8,748 radio stations operating in the United States at the end of 1979. Of these, 4,554 were commercial AM's, 3,155 were commercial FM's and 1,039 were noncommercial FM's. There were 1,008 operating television stations; 517 commercial VHF's; 224 commercial UHF's; 105 noncommercial VHF's and 162 noncommercial UHF's. Most commercial TV's are network affiliated; approximately 100 operate as independents. There are 1,400 religious radio stations; 35 religious TV stations and 4 religious TV networks currently in operation. In the Bay Area there are 15 TV stations and 35 radio stations (13 AM and 22 FM).
>
> No single entity may own more than seven stations in each service (AM, FM or TV). In TV, no more than five may be VHF. No owner of three VHF's in the top 50 markets may purchase other VHF's in the top 50 without a showing of compelling public interest. Newspaper owners may no longer purchase broadcast properties in the same market, nor may radio station owners acquire TV stations there, nor TV owners radio outlets. TV stations may no longer acquire cable TV franchises in the same city, and networks may not own cable systems at all.

In 1978, the last year for which official FCC figures are available, commercial broadcasting had total revenues of $9.5 billion. Profits were $1.9. Television accounted for $6.9 billion (72.4%) of revenues and $1.6 billion (84.1%) of profits; radio, for $2.6 billion (27.6%) and $311 million (15.9%). Public broadcasting had 1978 income of $541.4 million--28.9% from the Federal Government.

There are more than 76 million U.S. homes (98% of all homes) with television sets, about 49% of which have more than one set. About 63 million sets are color. It is estimated that about 94% of TV homes can receive UHF signals, and that about 17% are linked with cable systems, according to Arbitron Television. There are an estimated 450 million radio sets in the U.S., 330 million (73%) of them in homes and 120 million (27%) out of homes.

The average American home watches TV for six hours and thirteen minutes a day, according to A. C. Nielsen statistics. And the latest study by The Roper Organization (commissioned by the Television Information Office) shows that 67% of the U.S. public turns to TV as the source of most of its news, and that 47% ranks it as the most believable news source.

The average 30-second prime-time network television announcement now costs $75,000 (spots on a top-rated series cost $150,000; low-rated spots average about $45,000). An estimated 100 million people watched the 1980 Super Bowl telecast. Thirty-second announcements during that event cost $234,000. Thirty-second announcements on individual TV stations range from $15,000 in top-rated specials in major markets to as low as $10 in the second-hundred markets. Radio spots cost from $300 or more in major markets to less than a dollar in small towns.

Preparing for Your Television News Interview

You now know your purpose, your audience, and your message. You have an active communication plan which includes sharing your faith on TV news when the opportunity presents itself. You know the types of possible media, the types of television news interviews and the types of television news interviewer. You have reflected on what is newsworthy about your faith and your church. You possess the basic qualities of a church communicator. Now, you are ready to begin preparing for your television news interview.

Here are the five main areas for your preparation:

A. SEIZE THE OPPORTUNITY

* what, when, where
* why, who
* homework

B. PLAN YOUR MESSAGE

* 2-3 written sentences
* 20-30 seconds, memorized
* use tape recorder and mirror and timer

C. POLISH YOUR MESSAGE

* add story, anecdote, example, visuals
* anticipate key questions
* research, briefing, role play--especially with hostility

D. KNOW YOURSELF

* who, what, why
* reflection, nervousness (= energy)
* meditate

E. DRESS AND GROOM CAREFULLY

* colors, styles
* make-up
* no-no's

A. SEIZE THE OPPORTUNITY

In response to your press release or a hot news story with a religious angle, the local TV station's assignment editor calls and asks if you can send a reporter and mini-cam crew out to interview you.

You ask: what, when where, how long--tell them you'll check and call back in several minutes.

Decide whether you are available and want to do it--lean toward acceptance.

Call back and clarify:

- Why are they doing this interview?
- Why me?
- Who is the interviewer?
- Live or recorded?
- Any film or props?
- Who else is on the program?
- What basic questions will they ask?
- Accept and confirm time and location.

If possible, preview program before you go on, as well as the character of the station and the style of the reporter.

B. PLAN YOUR MESSAGE

Write out your three main points--in order of importance--in short hard-hitting sentences summarizing the essence of your message. Outline the key ideas which will tell your story simply, briefly, credibly.

Practice saying them in 20 seconds. Use a timer. If you can't summarize your message in 20 seconds, rewrite it.

Now learn your brief, parrot-fashion. This is the essential message you want to communicate, repeat, reinforce. Tell it to your tape recorder and mirror.

C. POLISH YOUR MESSAGE

Add a story, anecdote, analogy, metaphor or other brief, catchy examples. Skip names, numbers, statistics. Personalize statistics: e.g. 1 out of 3 neighbors moves each year. At times, visual aids or props or symbolic interview locations are appropriate. (Cfr. Addendum 27: "Slides for TV.")

Anticipate interviewer questions by what they said they would ask or by putting yourself in their shoes.

Practice responding to distracting and even hostile questions. After a thorough briefing, role-play with co-workers asking the most difficult, sensitive, embarrassing questions. Rehearsal adds confidence, eliminates defensiveness, enables you to make smooth transitions from negative questions to positive responses.

Update all relevant information on the subject matter. Understand the opposite viewpoint thoroughly. Check the daily press for related topics and developments, clarify the Church's position and your own faith conviction.

D. KNOW YOURSELF

You have already taken steps to know your audience, but do you know yourself?

Who are you? What do you represent? You are the expert communicator --on what? What do you have to communicate to your audience? What is the best way to say it? What support do you have? How will your message affect the viewers? What response do you want from them? Why are you here?

When you have brushed up on the practicalities and techniques of TV news interviews, take an equal amount of time to reflect seriously on the spiritual, faith and pastoral dimensions.

Accept and enjoy your nervousness. You can translate "stage fright" into creative awareness and energy.

Finally, meditate quietly for five to thirty minutes. Center yourself in the Lord. Place your interview in God's hands. Rededicate your actions and intentions. This spiritual focus and calming contemplation produces deep peace conviction and equilibrium which transform the quality of the interview and are clearly transmitted by the intimate medium of television.

E. DRESS AND GROOM CAREFULLY (Cfr. also Addendum 28: "Dress and Costume Problems.")

1. Be your presentable self. Good grooming is appropriate. Medium and dark colors show you off to best advantage, command audience respect and photograph well.

2. Avoid narrow stripes and checks, plaids and short socks.

3. Avoid flashing, noisy jewelry, especially around the neck or throat where the microphone will be.

4. Black and white reflect light harshly--but are inevitable when clerical dress is called for.

5. Don't wear clothing that binds or bunches up around the neck when you're seated. Avoid exposed slips, straps and skirts that are too short.

6. Don't worry about glasses. Wear them if you normally do because you look unnatural without them! Camera crews know how to avoid glare.

7. Don't use heavy make-up but do use a light cover of pancake make-up which the TV studio or news crew will have (and help you apply); or, if you appear on TV with some frequency, carry your own little pancake make-up kit in your pocket. Some complexions also need eye, cheek and lip coloring.

   (Cfr. Addendum 29: "TV Make-up--A Primer.")

Handling Your Television News Interview

Once you are mentally, physically and spiritually prepared for the TV news interview, you are ready for the camera and mike, you are ready to handle the TV news interview.

A. INTRODUCTION TO THE INTERVIEW

Always arrive early. Mass media operate on split-second scheduling and have no patience with tardiness.

Ask to meet the interviewer and/or producer, if possible--to discuss the line of questioning. Let them know what you'r about but don't give too much away. Let the press kit and brief synopsis speak for you.

No confidences. No "off-the-record." Ask permission to have your own cassette tape deck record the entire interview: as personal permanent record, in case of outrageous misquotation or out-of-context, manipulative editing.

Don't worry about details. Let them do all the fussing: stage directions, seating, props, mics, scripts, etc. They are the professionals and union regulations require that union personnel handle many of these details.

Do a quick last check: hair, jacket, tie, socks and voice level.

B. INTERVIEW APPEARANCE AND STYLE

1. Sit forward in seat, leaning slightly forward--try same natural voice you would use in a living room setting.
2. Face your good side to the camera, if possible.
3. Look at interviewer throughout--never the TV camera (unless you are very experienced--it's a tricky tactic and can look like playing to the camera!).
4. Speak up clearly and distinctly (slower if you are normally fast); avoid soft, weak, breathy, "churchy" or preachy voice.
5. Use your hands as much as you want, and don't be afraid of "naturalness."
6. Avoid fussy or nervous movements.
7. Have your notes with you if you want. Glance at them for reference, but don't read from them.
8. Be sincere and enthusiastic throughout.
9. Smile only when very appropriate (beware smiling cut-aways, reversals and reactions).
10. Keep cool. Don't fidget and don't look at the monitors. Even if you aren't speaking, microphones pick-up fidget noises and coughs; cameras often pan to reactions of people who aren't speaking.
11. Look alert. Try to anticipate surprises. If they do surprise you with a guest or film clip, let the viewer know you are surprised.

12. Keep both feet on the floor, knees together, hands on lap or the arms of the chair. (If you must cross your legs, do so toward the interviewer so you don't look as though you are trying to get away.) The camera sees everything, and makes casual behavior look sloppy or silly.

13. Watch out for "presidential style"--which comes across as stuffy or pompous in an intimate environment like TV. John Paul II has changed "pontificating" to a warm interpersonal style even in huge crowds. We taped church leaders in candid conversation and then informal interview settings--and showed them the difference. The art of warm conversation applies best in the TV context.

14. Usually your microphone will be adjusted for you. When you must handle the mic, speak slightly off-center to the side of the mic in order to avoid "popping p's and t's."

C. INTERVIEW SPIRIT AND TONE

1. Be confident. Assume the authority you really have. Relax and enjoy yourself. Establish your confidence by your voice, breathing, body language and posture. Be yourself. You are the expert. Use eye contact with the interviewer.

2. Be honest and friendly. Television is a personality medium. Anecdotes and analogies, if appropriate, add warmth and vitality. They can help emphasize a point you're making.

3. Be sincere. This is the chief quality the audience looks for and judges by and remembers. Spirit, tone, the overall "feeling" of a person last longer than the facts or information communicated.

4. Humor usually helps.

5. Keep answers short and simple. Don't assume too much of interviewer or audience. Provide clear complete conclusions, otherwise people will arrive at their own--often incorrect--conclusion.

6. Watch: "well's" "um's" "er's" and "so on's." Don't fill embarrassing silences--that's the interviewer's job.

7. React to the interviewer. Forget the camera. Pause after questions to allow edits. Speak in whole sentences that stand alone. Call interviewer by name once or twice--for a "natural" feeling or better don't address the interviewer at all--it's the viewer you're talking to!

8. Remember: only one viewer.

9. Pause briefly after questions (adds believability, makes your answer easier to edit).

10. Respond briefly (1-2 sentences) to any question, then add a point of your own: concise, immediately understandable, to the point.

11. Don't get drawn in--make your 1-2 sentence statement and wait (even though reporters will often hold the mic under your chin waiting for you to add the last nervous, candid remark--which is often all they will use!).

12. If the camera/mic linger longer--repeat your major points (2-3 scripted and memorized statements) in slightly different words. Don't stray from the topic.

13. Know your facts--only hesitate if deliberate pause for dramatic impact. Don't volunteer information: only say what you want to say.

14. Don't lose your temper--keep voice modulated (as if talking to a friend in next chair). Never shout--don't be baited or sucked in by hostility.

15. When you encounter real hostility, remain unemotional, and counter negative with positive facts drawn from your experienced perspective of the subject. Keep a low temperature but not a low profile.

D. INTERVIEW APPROACH AND CONDUCT

1. Always tell the truth--

   * Never deceive, never guess

   * Refute incorrect statements or implied remarks or rephrasings of your comments

   * Fight back--but never restate the opposition position

   * Be able to say "I don't know"--"I'll get that information for you."

2. Don't let interviewer butt in, don't be side-tracked or interrupted.

3. Don't use jargon or technical/scientific/esoteric answers. Also avoid yes and no answers.

4. Stay off the defensive--

   * Be positive: you are the expert, the professional

   * Answers regarding faith should be up-beat, hopeful, and positive

5. Watch for the interviewer getting in a harmful last work

   * Keep your voice modulated, even if provoked

   * Pretend you are speaking to a friend who is in the next chair--Never shout!

   * Avoid discussion of tactics. Repeat your purpose

6. Bridge to key ideas: Take the conversational initiative--

   * Be prepared to work your way to your key points whether you're asked the question directly or not. Tie diversionary questions to your main point again.

7. Be brief: Television is a capsule medium.

   * Almost always a ten minute taped interview will end up edited to 20 seconds.

   * A news excerpt averages less than 30 seconds. Give most important facts first. Direct statements, to the point.

8. Prepare several possible "human interest" stories that show how much your organization benefits the community--or drive home the essence of your message!

9. Preface your answer with a phrase like "The most important thing about that is ..." This flags the key statement for the general-assignment reporter as well as the tape editor back at the station. Give them your major point at the top--further amplification won't be used. Never preface your answer with "There are three things to be remembered here ..." The news has no time for "three things" and the whole response will likely be discarded!

E. INTERVIEW CONTENT AND MESSAGE

In general: Remember that commercial TV News is "show biz". It is primarily interested in entertaining people in order to deliver larger audiences to the advertisers. Our concern for content and emphasis on message must be expressed in this realistic context. Here are ten suggestions for successful communication of the Gospel on TV News:

1. Use Simple Language: Be prepared to explain complex matters in simple terms which everyone can understand. Clear, concise language free of theological or "churchy" jargon will appeal to the television audience.
2. Be credible: Credibility springs from facts, figures and specifics rather than generalities. But use statistics only if they are personalized (e.g. "one out of every three people" not "30 percent of the population.") Level with the interviewer; if you don't know, then say so. Don't hedge and never lie.
3. Don't assume too much of the audience. Don't expect them to know theological language, church history or scriptural background. Provide complete clear conclusions.
4. Tell more important points first. Audience must understand at first hearing, they cannot back up and re-read. Attractive visual support helps tell the story! Think visuals when you prepare the interview: bring photos, graphs, etc... Remember news is show biz. We must be in the news--not of the news!
5. Boil your message or story down: 2-3 key ideas that you can summarize briefly in less than 30 seconds.
6. Avoid discussing methods, tactics. Reiterate your main purpose and points.
7. Don't date your response: Don't use "today", "tomorrow." When possible, refer broadly to events of specific time and season....
8. Refer to the theological context, theology is that faith step beyond the practical, political, medical, psychological, that "something more" dimension of personal faith, ethics, morality, spirituality.

9. The message, the overall religious communication, contained in Scripture and two thousand years of traditional teaching, dogma and doctrine of the church, might be popularly communicated in such statements as these:

    * The church is people sharing in life and love, working out its salvation

    * The church offers opportunity and fulfillment according to its origin, nature, goal

    * The church is timeless and timely, progressive and traditional

    * The church is educational

    * The church exists for the individual--not vice versa

    * The church seeks to communicate honestly and respectfully with all

    * The church vitalizes and enriches the human and grace life of all

    * The church brings Father, Son, and Spirit to the world and mass media market-place

10. The four essential elements of a compelling communication are:

    a. The message source is trustworthy.

    b. The meaning and purpose of the message are clear and easy to understand.

    c. The direct benefit to the listener is grasped immediately.

    d. A convenient action is proposed to the listener.

And even if everything goes wrong, don't cry over spilled ink or videotape. What seems negative to you is frequently viewed positively and sympathetically by the audience. People are inundated by the mass media (3,000 individual messages on an average day) and usually within 24 hours have forgotten everything about the story except a general feeling, attitude or impression--and the fact of the coverage! There is also a great deal more mass support for faith and religious values than we often realize. Besides, we believers need to allow room for God to create lotus blossoms out of mud.

To make your basic message even more effective here are a few suggestions:

1. Try not to appeal to fears. This often creates anxiety and irritation, and may cause an aversion to your organization, your church, your faith.
2. As for action, even a small and symbolic one (e.g. write your Congressperson).
3. Down-play jargon, rhetoric, and words which have become inflammatory, irritation or cliches.
4. Strive for something new: unique messages are often better remembered.
5. Repetition helps: tests show messages made over a period of time are more effective. Repetition within a message is also effective persuasion!
6. Messages that do not interfere with preconceived notions are easier to learn.
7. Don't try to teach (or persuade) too many things at one time. Learning one thing may interfere with learning and remembering something else at the same time.
8. Emphasize commonality with and benefit to your audience, repeatedly.
9. Be positive about your accomplishments and possibilities. Avoid emphasis on your past failures, unless they point toward future success. Nobody wants to be with a loser.

10. Explain results or expected results of your program or effort that increase understanding of the message.

11. Place yourself in the shoes of your audience: "If I were a member of this audience, with these beliefs, needs, and feelings, how would I respond to this message?"

Rating Television News Interviews

The best way to practice for TV news is to videotape yourself being interviewed, preferably by professional journalist or news reporter. You can then playback your interview and evaluate your performance. The following "rating sheet" will enable you to score the various components of your interview.

This rating sheet was developed to reflect the six major areas of any TV news interview--and the specific subcategories. You may also find it helpful to use this as a report card to rate other communication representatives--from business, politics, sports, etc.--being interviewed on the evening news. Developing a critical consciousness will naturally improve your own ability.

Spokesperson's Name ______________________ **Date** ______________________

Interviewer ______________________ **Place** ______________________

			EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION								
a	packaging key ideas	simple clear						confused long
b	facts and story	catchy provocative						dull weak
c	readiness	alert interested						hurried upset
d	presence	energetic focused						spacey distracted
APPEARANCE AND STYLE								
a	grooming clothing make-up	careful						sloppy garish
b	eye contact	direct to interviewer						downcast shifting
c	body language	controlled centered						awkward nervous
d	comfortableness	relaxed calm						anxious cold
SPIRIT AND TONE								
a	confidence	at peace						trying too hard
b	honesty	humble						hedging vague
c	sincerity	open, convincing						defensive
d	handling hostility	strong, tactful						unnerved argumentative
CONTENT AND MESSAGE								
a	brevity	short manageable						verbose wordy
b	clarity	immediately grasped, no assumptions						vague fuzzy
c	bridging ideas	smooth transitions						abrupt, jerky
d	stories and pictures	supporting AV and anecdotes						boring, tedious
YOUR FAITH								
a	special	unique point of view						platitudinous
b	credible	with conviction						flat or inflated
c	appropriate and personal	self-revealing						ideological
d	effective	touching, communicative						uninspiring listless
IMPACT								
a	result	powerful, compelling						superficial
b.	impression	positive vivid						forgettable
c	overall reaction	excited inspired						disinterested passive
d	convincing	moved to act						unconcerned

Handling Hostility and Exploitation

Anger, antagonism, pushy confrontation will occasionally occur in a news interview. Often it is a reporter or interviewer's method of getting the facts of the story. Fortunately, very few news people equate investigative thoroughness with pushiness. Here are a few guidelines to help you handle the very occasional mean or manipulative interview.

1. Preparation and practice! Rehearse by role-playing in a friendly environment with co-workers; this makes real hostility easier to handle.
2. Total concentration:
   * In most reporter interviews, a generalist is asking the specialist.
   * Don't let yourself be bullied or misrepresented if you are an expert.
   * Listen precisely....usually we're anticipating, formulating answers to jump in with when the other person stops talking.
   * Pick-up inaccuracies, false implications, unsound premises.
   * Don't repeat any negatives, but label them as misleading or untrue.
3. Use your expertise to put the issue in proper context and perspective.
4. You have rights as a guest invited to share your knowledge:
   * Do not allow yourself to be interrupted before finishing a point. Let the question be asked, then complete your previous thought and move to the new point you think should be made.

- If the interviewer is in an obvious monologue, the viewers are on your side when you jump in with tact, to correct and turn around misinformation.

5. Question the questioner, because the source of the information or premise can give you a clue as to where the interviewer got the distorted slant.

6. Comment on the question, but not precisely, move on to a key point of your own.

7. Rephrase the question to focus on the real issue which you feel is important.

8. Negativism and hostility can be softened by finding even a tiny point of agreement, before launching into hard facts to settle the discussion and put in on target.

9. Employ humor if appropriate.

10. Eyeball to eyeball gives authority and directness and can diffuse anger.

11. Not getting drawn into anger or hostility also adds to authority and control. Frank, strong responses don't require great emotion. It's appropriate and effective to show anger and strong emotion--as long as you are clearly in control of those emotions!

12. Physically move into their space. A slight lean toward the questioner is a subtle act of strength.

13. Work toward rapport with the reporter, aiming toward an empathetic reaction.

    - use the interviewer's name

    - compliment (once is enough), for example, "That's a good question."

    - use personal pronouns like, "You and I know..." "We're all concerned..."

14. A level answer gains respect. Reaffirm your expertise. We need to be current but not know it all.

Handling The Press

A. GENERAL GUIDELINES:

These tips will help you relate effectively to the press in general--video, audio or print: (cfr. also Addendum 30: "Relating to the Press," "The Press in a crisis," "Press Lists").

1. Understand the situation of the reporter and editor and producer. Newspeople are notoriously underpaid, over-worked, and subject to last minute deadlines, late hours, and irascible bosses.

2. Contribute to their success. Home town reporters want to be in the *New York Times*, on the network news or write a novel. If you offer them good stories which help them on their road to success, they may help you too. Send out that press release. Return their calls.

3. Be polite and friendly. Start with first and last names, and gradually get on a first-name basis. Initiate contact. Write and call TV news.

4. Never be hostile, even if you want to punch the reporter in the teeth. Always thank reporters: for the parts of the story they got right, and offer corrections for the parts they missed. The final result may have been the editor's fault, or a change required by the news director.

5. Offer lunch, sometimes. Inexpensive but delicious food will soften the hardest heart, as will a drink! Besides nothing is worse than a starving reporter.

6. Be patient, and ready to repeat the same story, the same information again and again. Relationships with the press take years to develop. And peoples' attitudes take years to change. In the meantime, you must remind them of your position, your issues, your statements, your concerns.

7. Don't bad-mouth the news media to friends, legislators or other newspeople. Criticism always finds its way back, especially to the media, which is looking for rumors as part of its job. Also, don't play favorites.

8. Be devastatingly accurate. Never, ever lie! Never make unfounded allegations or personal slanders. Always have facts at hand to back-up what you say. Nothing is really ever "off-the-record." Never say "no comment": reporters may think you have something to hide.

9. Be interesting. Use colorful, evocative language, and dramatic visual events to make your story more lively. But be careful that your story line is clear, and your message is not overwhelmed by the dramatics.

10. Be available for questions and researching more information. You are the reporter's link to the facts about your story. If they need more facts at deadline-time, you must get them facts, even if you are in the middle of dinner.

11. Be aware of what interests the media. Watch TV, read all the newspapers, listen to the radio. You will learn the kinds of stories they use, and who they are interested in interviewing. Then you can match your stories to their interest... e.g. religious personalities, series on the churches in the area, etc. ...

12. Be consistent with your statements and your responses to questions. Prepare other possible interviewees for hostile or difficult questions. Make sure that your statements do not contradict each other, and that they are consistent with your organization's overall goals and objectives.

13. Keep sending those releases. Even if they are not always used, keep a steady flow of information releases about your organization reaching selected members of the media. Send materials to the small TV and radio stations and the small weeklies. They will probably have a much greater need for news than the big organizations.

14. Avoid press conferences. Be sure you need a press conference before you call one. Be sure that you are prepared for the press conference if you have one.

15. Don't approach reporters with stories that they can never use. Don't send cooking stories to the business editor. Don't threaten newspeople or go over their heads without justifiable cause. Don't cry over spilled ink or videotape.

16. Say thank you whenever you can. Thank the reporter for a well-done article. Thank a TV producer for an interview you liked. Let a radio reporter know if their report brought you good results.

17. Use the media to thank the public, for their interest, help or support. Try not to think of news media and reporters as "out to get you," because they usually are not.

B. PRESS KIT

You will need a press kit for each organization, individual and event you want to communicate through the mass media. You will always need at least a brief biography or historical fact sheet and a synopsis of the story you want to tell.

(Always include)

1. Cover folder, paper folder with a pocket. Put your organization logo on the cover, using your mailing labels (if they have logos) or a carefully-applied rubber stamp.
2. Fact sheet on your organization: WHO, WHAT, WHERE, WHEN and WHY (or HOW). Just the facts, must be easy to read. OK to single-space, but leave space between points.
3. Your press release or brief synopsis which tells the story at hand. Assume that no one knows a thing about your topic. Be factual, complete, evangelical, spiritual.

(Select as Needed)

4. Clip sheet or reproductions of articles; copies of clippings or stories from newspapers or magazines. Identify the source and date and page. Substantiate your organization or your issue.
5. Biography--provide biographical data of anyone to be interviewed; person's name is the head. This may be your organization execs, speakers, or celebrities. Two pages or less for each bio. Staple pages.
6. Feature story; human interest. Feature has a beginning, middle and end. Use quotes liberally. Snappy head. Snappy lead.

7. Items (fillers); one page. Short punchy items of one paragraph, single-space OK. Include essentials about the event: each item (name, place, date, time). Headlines not essential.

8. Position papers or backgrounders; summerize text in one page, double-space, telling why it is important. Include complete text or excerpts.

9. Chronology: Useful for venerable organizations, e.g. parish or agency history. Or use if it indicates widespread support for your organization or cause.

10. History of particular issue: Useful for complicated issues. Arrange facts by date. Keep tone factual. Give a source. Confirm spelling and numbers.

11. Press schedule of events. Dates and times, for conferences, celebrations, events lasting more than an hour. List of speakers, for example. Indicate "closed" or "executive sessions," if necessary.

12. Prepare statement. Text of any statements or speeches (at a press conference or seminar, for example). Include speaker's name, affiliation, occupation. Provide phonetic spelling for unusual or foreign names.

13. Photographs. Photos of the principals, the event, feature photos, etc.

14. Contact list. Names, addresses, and phone numbers of the people who have more information on the story, including the phone number of the other side in a controversy. If there are in-depth stories on your issue outside the area, include those references.

C. PRESS RELEASE

Press releases are usually one or two-page descriptions of news from your organization. They are always prepared in a specialized format, which imitates newspaper writing, the inverted-pyramid. The first paragraph tells who is doing what where and when. The second paragraph answers why and who else supports you. The third paragraph describes the details, the importance and how to get involved or in touch.

You can further enhance your press release, by using headlines and lead-sentences that will grab the attention of the editor and reader in the first 30 seconds.

These are the press release essentials:

1. Attention-grabbing lead sentence
2. States the reason it is important to the audience(s)
3. Shows or tells the benefit to the audience
4. Gives evidence or examples that support the reason
5. Summarizes what has been said
6. Asks for action
7. Sentences are short (3 lines or less)
8. Words are easy to understand
9. Easy to read and understand quickly
10. Catchy headline
11. Subheads, if there are more than 4 paragraphs
12. Paragraphs are short (3 sentences or less)

This is the format for a Press Release:

1. Double-space everything. Leave wide margin (1-inch) for corrections. Your final copy, after proof-reading and approvals, may be typeset or typed single-space.
2. Type on one side of paper only.
3. At the top of each page, on the right side, write a slug (one word identifying the story), your last name, and the page number.
4. On the first page, type your organization's name and address, and your name and phone number.

5. Use a headline of 3 to 10 words.

6. Never use all capitals. Never use footnotes.

7. Indent all paragraphs 5 to 7 spaces.

8. Never use erasable paper; it smears. Use white, unlined 20# paper.

9. Do not type over corrections. White them out with correcting fluid.

10. Mark any last minute correction clearly, in printing. Use correct printers' marks.

11. Don't correct half a work. Mark out the entire word, if necessary, and re-write it above.

12. Use short paragraphs, not more than 5 lines, when they are printed (count words to determine).

13. Use headlines and sub-heads every 4-6 paragraphs.

Here are tips on the style and content of a Press Release:

1. State the benefit to the reader, in the headline and in the copy.

2. Use short, declarative sentences (15 words or less).

3. Use action verbs. Avoid the passive voice.

4. Demand an action, even a small, symbolic one, from the reader. (Come to our concert, write to your Congressman ... Donate to our cause ... etc.)

5. Put the most important things first, so if the readers only read the first sentence, they will know:

   who
   what
   where
   when
   how
   why
   which organization

6. "What does that mean?" Be sure the message is clear to the reader.

7. Explain or enumerate the positive benefits to the reader.

8. "Who says?" Prove your credibility and legitimacy, with endorsements, quotes from persons known to your readers, your achievements in the past.

9. "What's the proof of that?" Be factual. Use statistics and examples to bolster your arguments. Avoid generalizations--especially if they can't be proven.

10. Avoid abbreviations. If you define the abbreviation, it's sometimes OK to abbreviate later in the copy.

11. Avoid rhetoric and jargon. Use common words. If you must use theological or ecclesiastical terminology put it in quotes from someone or define it in the copy.

12. Check all spelling, tenses, and punctuation.

13. Check subjects: don't switch from "I" to "he" to "they," unless it makes sense.

14. Omit adjectives and adverbs, whenever possible.

15. Don't let the subject and verb get too far apart. Better to break-up a long sentence into two, one for each idea.

16. Avoid double-negatives.

17. Avoid complex sentences. When there is a simpler way of saying a thing, use it.

18. Use terms your reader can picture. Choose short, concrete words the reader can visualize; avoid abstract terms.

19. Tie in with your readers' experience.

20. Write the way you talk. Try reading your writing aloud, and changing it so that it sounds relaxed and easy to understand.

21. Develop your vocabulary. If you use short words, and common words, you can still find a variety of ways of saying the same thing.

22. Cut unneeded words. Edit everything yourself, two days after you have written it. Get someone else to read your work and cut unneeded words.

23. Get an impartial reader, who does not know about your organization, to read your copy and respond to it.

24. Remember the difference between advertising and public relations. Ads sell products and services. P.R. promotes people and events. Commercial advertising deals with propaganda. Public relations deals with truth. A press release tells the facts; it does not sell a product.

SAMPLE NEWS RELEASE

FOR IMMEDIATE RELEASE FOR FURTHER INFO.: Fr. Miles O'B. Riley
415-431-2544
(H) 621-8203

Date: January 15, 1981

"DR. PEALE AT PRAYER BREAKFAST"

Dr. Norman Vincent Peale will be the principal speaker for the Mayor's Prayer Breakfast in San Francisco this year. The annual interfaith event will be held Wednesday morning, February 7, 1981 in the Grand Ballroom of the Fairmont Hotel.

Peal, whose power of positive thinking has influenced an entire generation of people, is expected to draw a large crowd. His recent publication "Enthusiasm Makes the Difference," has been widely circulated among business and sales groups. His printed inspirational messages go to 600,000 people around the world monthly.

To accommodate the large numbers of business people who have traditionally supported the event, breakfast will start at 7:45 a.m. and end just as the working day begins. Tickets are $6 apiece and group tables may be reserved. For reservations, call 474-8181.

D. PRESS CONFERENCE

A press conference invites all news media to a specific location at a certain time to get both a news story and an opportunity to interview the newsmakers.

There are four basic steps to a press conference:

I. Decide if you need a press conference.
II. Prepare for the press conference.
III. Conduct the press conference.
IV. Follow up on the press conference.

I. Decide if you need a press conference:

1. Can you avoid having a press conference? Reporters hate them, avoid them and are resentful if they come and there is not a very good reason.
2. Can you cover the information in a press release? Is it newsworthy?
3. Is there complex information, requiring questions and answers from one or more sources?
4. Is the issue controversial? Do your speakers have something unique and interesting to say about the issue?
5. Do you have one to three (maximum) speakers who can articulate your issue and answer questions about it?
6. Do you have celebrities who will talk about your issues (and not about their own fame and fortune?" Reporters like to cover celebrities.
7. Will the press be interested? Can you make it informative and comfortable for the news media?
8. Do you have the necessary support staff and facilities?
9. Will the results be consistent with the work involved?

II. Prepare for the press conference:

1. Reserve the location at least two weeks before the press conference.

2. Use a location that gives the press conference a twist (EXAMPLE: You're battling City Hall; hold the press conference at City Hall.). Use a symbolic location (EXAMPLE: You want more child care funds; hold the press conference at a busy daycare center.).

3. Consider "stunt" possibilities.

4. Select a centrally-located site (i.e. near the downtown media). Your offices are one possibility; hotel conference rooms are often used for press conferences, but lack a "twist."

5. The room must be accessible for heavy TV equipment: i.e. wide doors, elevators, electrical wiring and sockets for light (bring extra fuses).

6. The room must have aisle space, and room for 5-30 reporters (unless you have a very, very hot story). If the room is too big, it will distort the sound and the crowd will seem puny.

7. Pay-phones or office phones should be nearby and accessible to reporters after the press conference.

8. Select a time: a 10 a.m. or earlier event gets the afternoon papers, the 6 and 11 p.m. news and the next day's morning paper. Between 10 a.m. and 1 p.m. you may still make the afternoon papers, and you get the rest. (Monday, 5 p.m. is a common deadline for weekly papers; Wednesday afternoon is the deadline for Time and Newsweek.)

9. Check with the Bay City News Service, UPI and AP calendars about 1½ weeks before your event, to be sure there aren't any big events conflicting with yours (re-check day before).

10. Prepare your announcement for the press conference and press release materials you will send to the media, 10 days to one week before the conference; call news desk of TV and radio stations and key newspapers day before to remind them.

11. Prepare the press kit and packets, including materials that will be covered at the press conference. Press packets should be mailed to those news media who do not attend.

III. Conduct the press conference:

1. Your press contact or staff should greet each reporter and give them press kits.
2. Ask reporters to sign in on a clipboard.
3. Have enough of your staff and volunteers present to make the press conference look peopled.
4. Wait only 10 minutes for later arrivals.
5. After 5 minutes, make an announcement that you will start in 5 more minutes.
6. When you start, identify each speaker for the press.
7. Your total presentation should take 20 minutes or less.
8. Never have more than 3 speakers (and better to use one or two).
9. No speaker should speak for more than 5 minutes.
10. After the presentation, announce that the floor is open for questions, keep the answers to the questions relatively short, but allow for follow-up questions.
11. At the end of the questions, thank everyone for coming. You may also announce that speakers will be available afterwards for individuals' questions--or for special ethnic (e.g. Spanish language!) interviews.
12. Be helpful to the media: promise the press anything you can have duplicated and deliver within 2 hours (e.g. an unduplicated speech).
13. Take yourself seriously. If you have planned your statements and the conference well, there is no reason to be defensive. Be firm, but graceful.

IV. Follow-up on the press conference:

1. Have speakers available for individual radio and TV interviews, public service programs, and feature articles and interviews.
2. Call no-shows among the media. Be prepared to make a statement over the phone. Many radio stations will take phone-in statements from the speakers, or representative spokesperson.

3. Keep informed people at the phone numbers you have listed on the press release, to answer questions from reporters or news directors. Be sure they can reach the contact person you have selected, and the speakers, if necessary.

4. Hand-deliver press releases about the press conference and press packets to important media who have missed the press conference.

Handling Radio Interviews

Many of the same principles and guidelines for TV news interviews apply to radio as well. Generally, if you can handle all of the do's and don't's of television news interviews--with cameras, microphones, lights and other distractions--you are ready for radio. Here are a few tips:

1. Thorough preparation and learning your brief are just as important as for television.

   * Stick to 2 or 3 key points.

   * Anecdotes and stories are crucial--so are analogies and metaphors.

   * Don't over-prepare and lose spontaneity.

2. The studio is usually small, with a big microphone in front of your nose; technical equipment and distractions are at close range. Let the interviewer be your audience. Focus your attention and energy on that person. Remember that most of the radio audience are listening alone.

3. You can't afford pauses. No thinking space.

   * Delivery is more important on radio than TV.

   * Sometimes you need to help the inverviewer get to the important issues and topics.

4. The listeners can't see you, so sound sincere and enthusiastic.

   * Tone of voice is more important. Voice reveals how you really feel.

   * Your body language (standing, gesturing, etc...) can spill over into your voice!

5. The types of interview are the same as television:

   * Face-to-face.

   * Panel. Speak-up and speak out--get your message heard.

- * Straight-to-microphone. More convincing than straight-to-camera. Keep it lively.

- * Remote. Difficult. Use your brief and your voice as aids.

- * Telephone. Convenient, on your territory, but poor sound quality. Avoid feed-back from radio in same room. Speak clearly.

- * Outside. Recorded interviews are cheap and easy--can do lots of takes. Avoid distracting noises, except as deliberate sound effects.

6. Call-in radio is increasingly popular. Try to handle with the same spontaneity you would demonstrate in a lively telephone conversation. Usually, there is a kill-button with a 5-7 second delay for unairable comments.

7. Stay on your mental and creative toes.

8. Don't be bullied or baited--in an atmosphere of antagonism or aggressiveness--into an unkind or untrue response or a mean criticism of another. Callers, and sometimes even hosts and interviewers, thrive on upsetting guests.

9. You may be able to telephone in a "beeper" or "news feed" to a local radio station, which will record your words for air, usually in 30 second to 3 minute responses to a specific "hard news" story.

CHAPTER V

ORGANIZING AND CONDUCTING THE TRAINING WORKSHOPS

Selection of Participants

Even before the basic outline for course content was complete, I began what I rightly suspected might be the most difficult part of my dissertation project: the selection and enrollment of participants. Actually, selection wasn't so difficult: I simply drew up a guest list of the eight bishops in Northern California and the twenty-two department heads and agency directors of the Archdiocese of San Francisco. I sent the following letter to each of them:

> October 20, 1980
>
> Dear Communicator,
>
> I am completing a doctoral dissertation in theology and communications at the Graduate Theological Union and the University of California at Berkeley. My doctoral project is to develop media literacy for church leaders by creating training workshops and a training manual to help church spokespersons communicate with the news media.
>
> During the workshops, TV news people will simulate news interview situations for individual bishops and other church spokespersons. We will keep these practical workshops small and short: perhaps 6 participants for four to five hours. This will give us time for individual attention, critical feedback, and role reversal. The learning process will be effective when the participants increase both their communication skills and confidence.

The title of my dissertation project is "Training Church Spokespersons For Television News Interviews". I am now organizing the first series of training workshops for bishops, department heads, religious superiors, principals, presidents, and pastors. We plan to use the E.T.V. to help our church spokespersons communicate both the gospel and themselves more comfortably, knowledgeably and effectively through the mass media, especially through the televised news interview.

Our training workshops are tentatively scheduled for the weeks of Feb. 22-28, Mar. 9-13, and Mar. 23-27--perhaps 10 a.m. to 3 p.m. Would you like to be involved as a participant (or an auditor) for one of these 6 hour workshops?

Hopefully,

/s/

Father Miles O'B. Riley
Director of Information

P.S. Please let me know if you think of someone in your department or community who is also a public spokesperson and should be invited to participate.

Several weeks later, almost no one had responded. Priests and religious have a terrible but often deserved reputation for responding slowly to invitations of this nature. At best, they are too busy doing God's work. At worst, they are too accustomed to "curb service," having others approach them somewhat solicitously. Whatever the reason, mailings and invitations of this wort--even to carefully selected groups of church leaders--usually get 10% response: i.e. one out of ten even bothers to reply--although, ironically, the higher the individual's rank or position the more likely they are to reply. Leadership responsibilities may bring the grace of courteous response--or thoughtful, efficient people may be the more likely candidates for promotion. In any case, we have heard from just over 10% of our first guest list of 30 church executives by November 1980. We went to the telephone.

By Christmas we had a representative group of 15 religious leaders and a tentative list of six bishops who wanted to participate in the workshops because they were familiar with my work and trusted my professionalism. The group's response indicated a clear preference for the morning hours of a weekday for the workshops. I found that when I wrote or spoke of a "half-day," "four to five hour" seminar, it became dramatically more acceptable than "one-day" or "one weekend" or "several evenings" alternatives. I felt that five full hours of well-planned and executed workshops could easily accomplish what one and even two-day workshops cover amidst introductions, coffee breaks, nonquestions, page-turning, chit-chat and dilly-dallying. We settled on the five hours between 8:30 and 1:30 with both working coffee and working lunch breaks.

Three final dates were set: Thursday, February 26; Tuesday, March 10, and Friday, March 27--Monday or Wednesday is the day most clergy and religious who work weekends take their day off. These three dates then gave everyone an option. After several weeks of exchanging personal notes and phone calls, the following tentative schedule and participants list were sent out. By this time, two more items had been decided. First, Friday March 27 would be set aside as a special day for bishops. Friday was, in fact, their majority preference--and we were advised that bishops might feel more comfortable being videotaped and criticized among their peers. Here is a copy of the bishop's letter of invitation:

January 15, 1981

Dear Bishop,

I am completing a doctoral dissertation in theology and communications at the Graduate Theological Union and the University of California at Berkeley. My doctoral project is to develop media literacy for church leaders by creating training workshops and a training manual to help church spokespersons communicate with the news media.

During the workshops, professional TV news people will simulate on-camera news interview situations for individual bishops and other church spokespersons. We will keep these practical workshops small and short: perhaps 6 participants for five hours. This will give us time for individual attention, critical feedback, and role reversal. The learning process will be effective when the participants increase both their communication skills and confidence.

We have scheduled a seminar session exclusively for bishops on Friday, March 27, 1981 from 8:30 a.m. to 1:30 p.m. The workshop will be conducted in the TV studios of the Instructional Media Department at the University of San Francisco.

Please let me know soon if you would like to take advantage of this training to help you communicate more comfortably and effectively through the mass media, especially through the televised news interview.

I hope that you will be able to join us on Friday morning, March 27. If you are interested in participating but need another date, please advise. More materials and information will be sent when we receive your reservation.

Gratefully,

/s/ Miles

Fr. Miles O'B. Riley
Director of Information
415-431-2545

Secondly, professional consultation with pioneers in religious communications workshops--Linda Robbins, Sr. Shirley Koritnik, Sr. Liz Thoman, Fr. John Geaney, Mr. Charles Reilly and others--convinced me that it would be possible to include more people as auditors or observers without diluting the training experience. Our confirmation letter made this clear:

January 15, 1981

Dear Workshop Participants,

We are now scheduling our workshops to train church leaders in the art of TV news interviews.

Based on the preferences indicated in your earlier response, I have assigned you to the following two workshops, to be conducted in the TV Studios of the Instructional Media Department at the University of San Francisco.

February 26, Thursday 8:30-1:30 with lunch

Fr. John O'Connor
Mr. Tom Ambrogi
Mr. Dan Sullivan
Sr. Aileen Regan
Mr. Mike Marovich
Fr. Vince Ring
Rev. Frank Stone

March 10, Tuesday 8:30-1:30 with lunch

Fr. Harry Schlitt
Fr. Tom Madden
Fr. John Lo Schiavo
Fr. John Sandersfeld
Msgr. Dan Walsh
Fr. John Penebsky
Fr. Mike Reis

The March 27 workshop will include mostly Northern California bishops. There may be a fourth workshop at ETV in Menlo Park for Vatican II participants.

I trust you will not mind if a limited number of priests, sisters, and other religious leaders are allowed to profit from your workshop as silent "auditors." This seems the only practical way to involve other potential spokespersons, without multiplying inefficiently either the workshops or the on-camera participants.

Would you be good enough to call Carole or me at 431-2544 to confirm your presence on the date and time indicated.

You will receive more explicit information shortly. I look forward to working with you.

Gratefully,

/s/ Miles

Fr. Miles O'B. Riley
Director of Information
415-431-2545

Once we opened the door for observers, which had some drawbacks, but generally proved most helpful and mutually profitable, the following letter was sent to the superiors of about 20 orders of religious women in the Archdiocese. A similar letter was sent to the superiors of religious men and to selected agencies or departments in the Archdiocese that might want to send a representative or take advantage of the training for one of their more "public" communicators:

January 20, 1981

Dear Sister,

I am completing a doctoral dissertation in theology and communications at the Graduate Theological Union and the University of California at Berkeley. My doctoral project is to develop media literacy for church leaders by creating training workshops and a training manual to help church spokespersons communicate with the news media.

During the workshops, professional TV news people will simulate on-camera news interview situations for individual bishops, religious superiors, department directors, and other church spokespersons. We will keep these practical workshops small and short: perhaps 6 participants and 12 "auditors" for five hours. This will give us time for individual attention, critical feedback, and role reversal. The learning process will be effective when the participants and auditors increase both their communication skills and confidence.

We have scheduled two workshops: Thursday, Feb. 26 and Tuesday, Mar. 10, from 8:30 a.m. to 1:30 p.m. The workshops will be conducted in the TV studios of the Instructional Media Department at the University of San Francisco.

Those who do not participate "on camera" will receive full fenefit from the training as "auditors." Please let me know soon if you or a spokesperson from your community or school, would like to take advantage of this training to help you communicate more comfortably and effectively through the mass media, especially through the televised news interview.

More materials and specific information will be sent when we receive your reservation.

Gratefully,

/s/ Miles

Fr. Miles O'B. Riley
Director of Information
415-431-2545

People already experienced in media ministry, especially those religious on television regularly (Fr. Harry Schlitt, Fr. Mike Reis, Sr. Terry Davis, Rev. Mr. Tom Combellick, Fr. John Penebsky, Fr. John O'Connor) and representatives from the eleven Deaneries of the Archdiocese were invited with personalized "we-need-you-you-need-us" attention. We also invaded the dioceses of Oakland, Sacramento, Santa Rosa, Stockton and Fresno for potential participants and observers. Perhaps, all told, several hundred people were invited. Fifty eventually attended and invariably were most satisfied. After the first workshop, word got out and a number of people called to try to get in a subsequent workshop and we found ourselves in the ironic position of turning them away.

Once we had a firm acceptance for the workshop, we requested a personal profile from each participant and observer. We made it clear that the completed profile form, plus a photo and personal biography, were absolute prerequisites for admission to the workshop.

February 3, 1981

Dear Participants and Auditors,

The "participants" will spend more time "on camera." The "auditors-observers" will participate fully except for televized "appearances."

Please find in this initial packet of information the following:

1. a map directing you to the main gate entrance and then to Cowell Hall; you will find "G3 Conference Room" and "G8 TV Studio" on the ground floor;
2. a profile questionnaire about yourself; please take five minutes right now to fill it out and return it to us; knowing more about you will enable us to prepare and conduct a much better workshop;
3. a list of those participants and auditors-observers who are presently confirmed; anyone not listed who plans to attend should call 431-2544 immediately so we can prepare workshop materials and lunch.

We will have personal parking permits issued for each of you, so that you can park conveniently, on campus. These permits will be sent to you shortly.

Please plan to arrive and register for the workshop between 8:00 and 8:15 a.m. Your on-camera studio call is for 8:30 a.m. promptly. TV news people don't wait.

Look forward to our half-day together.

In the Lord,

/s/ Miles

Fr. Miles O'B. Riley

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME:
ADDRESS:
PHONE:
PRESENT POSITION:
PROFESSIONAL DEGREE:
TV TRAINING:
TV EXPERIENCE:
YOUR FAITH: (15 second statement)

YOUR MINISTRY: (15 second statement)

FAVORITE RADIO STATION:
FAVORITE TV STATION:
FAVORITE NEWSPAPER:
FAVORITE MAGAZINE:
LAST GOOD BOOK READ:

FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

HOW DO THE MASS MEDIA AFFECT YOUR LIFE:

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Please return this form to Fr. Miles Riley, 441 Church St., S.F., CA 94114

*We need your mug shot so that workshop reporters and interviewers can recognize you. Thank You.

The profile, photo, and bio gave us valuable information about the workshop students. They enabled us to adapt the course and video exercises to meet their needs and levels of experience and allowed us to prepare appropriate questions for the individuals. They also served to introduce the participants and observers to our studio and mini-cam crews and interviewers in advance of the workshop. These documents were even more helpful for the participants and auditors. They created an atmosphere of professionalism and gave a sense of the research TV news interviews often require in advance. This advance requirement also provided some experience with questionnaires designed to study audience demographics and psychographics, and, most important, gave students an opportunity to briefly articulate some of their faith values and reflect critically on their convictions about the news media and the media's impact on their lives. These completed profile questionnaires are found in Addendum 31.

Once we received this profile, bio and photo we sent a final confirmation letter with a map of directions to the Instructional Media Center in Cowell Hall on the University of San Francisco campus, together with a parking permit:

February 20, 1981

Dear Workshop Participants and Auditors,

Enclosed you will find your authorized parking permit for our TV WORKSHOP, Friday, March 27, 8:30 to 1:30 p.m.

Please enter the U.S.F. Campus through the main gate on Golden Gate Avenue and drive past University Center and Cowell Hall to the on-campus parking in front of Gleeson Library.

You will find registration for our workshop on the ground floor of Cowell Hall in the Television Studio of the Instructional Media Center.

Please arrive and register and pick up your materials before 8:15 a.m., so that on-camera news interviews can begin promptly at 8:30 a.m.

Dress comfortably, as you would for an interview with a local television news reporter. All workshop materials, snacks and lunch will be provided.

I look forward to seeing you. Friday morning!

Throughout this process, the participants and auditors delayed in responding--often for weeks. They changed their minds and plans and in general appeared neither responsive nor appreciative. It might have been advisable--and I say this seriously--to have charged a tuition fee: anything absolutely free, even professional training, is bound to receive less attention or commitment than something which requires an up-front financial investment.

Location and Facilities

Offsetting the difficulty we experienced with workshop participants and auditors was the cooperation we enjoyed in obtaining television training studios, conference space, technical staff and equipment. We had planned initially to use the studios at our Archdiocesan Communica-Center (the old KPIX Channel 5 Westinghouse facilities on Van Ness and Greenwich) but the building had not yet been rehabilitated. We also investigated the possibility of renting the studio and training space at our Educational TV Center in Menlo Park. However, when fundraising options were exhausted and we had only $5,000 of the $10,000 originally budgeted, ETV became too expensive. I had three alternative locations: the University of San Francisco, the Bank of America, or Viacom Cable TV in San Francisco. All three had adequate studio space and video equipment for color production, record and playback. I first visited the Instructional Media Department at the University of San Francisco. They were most interested, cordial and hospitable. We had a home.

The Director of the Department, Dick Nicolopulos, has already been approached by the University President, Father John LoSchiavo, with regard to our project. Both were convinced that hosting a media workshop program like ours, with several dozen Bay Area church leaders in attendance, would be of great benefit to the University. Dick also felt that our workshop would be a good in-service learning experience for his staff and student crews. We brainstormed ideas and input for the seminars, selected a conference room for most of the class activity, set up a video studio and control room as we would want them for most news interviews and also designated areas for food and refreshments.

The University of San Francisco had the technologies and hardware adequate for our needs: two color studio video cameras, as well as two color portable mini-cams for on-location interviews, a fully lighted and sound-proofed studio, complete sound system, audio recording facilities two-way studio-to-control headsets, and a fully equipped control booth with monitors and master mixer. The conference room across the hall from the studio accommodated 20 people rather comfortably with a large round table in the middle of the room, a blackboard, a graphics stand, and two TV monitors and video cassette recorders for class playback and discussion.

The Journal of Communications, Spring 1980, has an article on "Communication as Complement in Development" by Robert Hornik which outlines the different roles communication technology plays in development and suggests that communication technology's success depends on how it is done and in what context or circumstances. Many of the roles which

Hornik delineates applied to our training workshops. Communication serves as: low-cost loudspeaker, institutional catalyst, and organizer and maintainer (e.g. of educational renewal and reinforcement), equalizer (sharing resources, providing universal access), impetus for improvement in quality, accelerator of interaction, legitimator and motivator (conferring the "status" of broadcast exposure), magnifier of dependency and integration (users depend on controllers of technology; mass media reinforce the links between participants). These many roles are effective proportionate to how they are carried out and how the groups are organized for listening, discussing, and deciding. I had great confidence in the University of San Francisco's facilities and the people's sensitivities to our workshop needs.

The whole arrangement was most comfortable and efficient. The University of San Francisco was well-known, easily accessible and centrally located. Moreover, they could issue us private parking permits which would allow participants to drive in and park right on campus adjacent to Cowell Hall, location of the television studios. Offices and phones and storage and restroom facilities were all adequate and handy. We arranged several meetings and dry-run rehearsals with the technicians and graduate students who would work as camera persons, interviewers, etc. This letter to the University President LoSchiavo summarized our satisfaction with the place and the people.

January 14, 1981

Rev. John Lo Schiavo
President
University of San Francisco
2130 Fulton Street
San Francisco, Ca. 94117

Dear Father John,

I want to thank you and the University for your generous welcome. Rosemary was both kind and efficient in referring me to Mr. Richard Nicolopulos, Director of your Instructional Media Department who gave me an hour and a half of his time and creative enthusiasm yesterday.

We have toured your excellent media facilities, checked out the University's extraordinary inventory of mass media hardware, and are confident that U.S.F. will make the perfect site for two or three of our half-day seminars to train church spokespersons in the art of TV news interviews.

I will meet with Dick and his chief technician next week to finalize plans for our training workshops. We are looking at Feb. 26, March 10, and March 26, 8:30 a.m. to 1:30 p.m. and will import professional media newspeople and instructors. I will raise some monies for above-the-line expenses such as video cassettes, special crews, catered lunches and post-production editing--so that we will not need to charge a tuition fee to cover our out-of-pocket costs.

We are hoping that you personally will take part in our March 10 Tuesday workshop. There may be other religious leaders or faculty members (Ron Brill or someone from Development; professors or students from the Communication Arts Department) who would profit from being "silent" auditors at our workshops. I leave that decision to you and Dick.

Your hospitality is most appreciated and I look forward to "doing business" with the University of San Francisco.

Gratefully

/s/ Miles

Father Miles O'B. Riley
Director of Information

cc: Mr. Richard Nicolopulos

Support Staff

University media personnel and graduate students fitted our personnel needs for a video director and crew. This saved us a good deal of time for finding, preparing and coaching our professional reporters who would serve as in-studio interviewers, and student-reporters who would serve as "on-location" roving reporters with mini-cams. I wanted to use both men and women as interviewers, to see if there was any difference in the participants' response. (None was discernable.) We had three well-known Bay Area anchormen as our in-studio interviewers and three young women from KUSF Radio News, graduate students in communications, as our mini-cam reporter-interviewers.

Professional Interviewers

The three student reporters worked throughout all three workshops surprising people with camera and microphone--as they arrived at 8 a.m., during coffee and lunch breaks, and between sessions or on their way to the bathroom. The professional news anchors each assisted at a separate workshop by conducting 4-5 minute studio interviews of each participant, one in the morning and a second time after lunch. The opportunity for two interviews was intended to give each participant a chance to apply some of their new knowledge and confidence with the same professional interviewer later in the workshop. Fred LaCosse of KRON-TV was our first interviewer. He was perhaps the best in the sense that he was the most confrontational and upsetting.

We had each guest walk into the studio, sit down in a huge black lounge chair about six inches lower than the interviewer. LaCosse sat on a hard backed chair and leaned in and down on the guest. Producers and assistants then badgered the guest with make-up, microphones, stage directions and release forms. Barked orders from the director, an argument between camera-people, and a worker who drops a whole load of empty film added to a planned mood of disorder. All this happened while the interviewee was trying to recover from the shock of looking into the angry face of a local TV celebrity seen hundreds of times on the "real" TV news, making one wonder if this might indeed be the real thing.

Fred LaCosse then asked the following questions which I had carefully written and reviewed with him in three planning sessions prior to the workshop:

February 26, 1981, 8:30 Participants

Mr. Thomas E. Ambrogi (Commission on Social Justice)

- Isn't the church overdoing the social concerns--and political involvement (especially abroad)?
- Didn't the Pope tell priests to stay out of politics (especially Drinan)?
- If the church really wants to help, why not sell some buildings and property; and give profits to poor?
- The present Pope is always talking about sex: is this a celibate preoccupation or is it an important area of morality?
- There's a massive conservative mentality and movement in the U.S.--will this help or hurt the church?

- * How can the church condemn abortion and not capital punishment or nuclear armaments? (But it does!)

Sr. Marie J. Gaillac (Sisters Council)

- * Why do you think women should be ordained priests?
- * What more will they get? Why didn't Jesus choose some women priests?
- * How can you live a vow of obedience and still badger the church hierarchy to change?
- * Pope John Paul II seems liberal socially and conservative sexually: how do you reconcile this?
- * I hear that alcoholism is a big problem with Catholic nuns today (since they're allowed to drink and smoke).
- * How do you feel about the religious habit to identify sisters?

Fr. Thomas Madden (Clergy Education)

- * Recent studies how that priests are no longer the best educated people in their communities--specialists and generalists have passed them by. Is that why your department exists?
- * I understand that in many parishes women religious and lay people are better educated than the clergy--even in theology and religious education.
- * Some have suggested that the greatest crisis in the Catholic Church is in preaching--Horrible sermons (not the church's stand on birth control) are driving people away!
- * Some of the Pope's and church's positions on sexuality are old-fashioned and unscientific. What's being done to update?
- * How do you pick and train people for your bishops--and other leadership roles?

Mr. Michael Marovich (Department of Youth Activities)

- * Kids and teens have more problems today (drugs, divorce, despair, delinquency, etc.). What can you do?
- * The church (CYO) doesn't seem to be doing as much as they used to in the days of Teen Clubs, Youth Groups, dances, ski trips, etc.
- * Why isn't much going on for youth at the school or parish level? Lack of clergy cooperation?
- * A priest once told me that the main reason for CYO Sports was to give the kids healthy outlets and keep them from masturbating.
- * What does CYO do that the community and cities don't already do or provide?
- * A lot of kids go through Catholic schools and homes and programs (even like Fr. Flanagan's Boys Town) and end up rejecting the church and their Catholic faith.

Fr. Vincent Ring (Priests' Senate)

- * Looks like all the good priests (active, warm, creative) have left--or are leaving.
- * What are the biggest needs of the church and clergy and religious today?
- * Is the new diocese of San Jose a good or bad thing? Why?
- * Is alcoholism still a big problem for priests (especially Irish)? What is being done?
- * Do lay people/parishioners have any recourse when they get stuck with a bum pastor, priest, principal--or a poor decision?
- * What is priesthood and parish of the future?

Mr. Dan F. Sullivan (Catholic Cemeteries)

- I understand the cemeteries are the only department in the Archdiocese making money; are they primarily revenue-producers?
- Why should the Catholic Church have its very own cemeteries?
- Don't you have a priest's job? What's the difference?
- Cremation is increasingly popular (20% last year!). What is the church's position? What is your own on cremation?
- Are mortuaries and funeral homes still hustling for bodies and business?
- The death business is a giant scam: to play on fear and guilt to make money--coffins, tombstones, fancy graves for decayed remains!

Meanwhile, throughout the morning, two reporters with two mini-cam crews were "ambushing" workshop attendees with these questions:

MINI-CAM

GENERAL QUESTIONS

Feb. 26, 1980 Workshop

- What are you doing here at this workshop?
- Is this the church's P.R.? Trying to change your negative image--put on a happy face?
- Are you all learning to be Billy Grahams? Will you have your own shows? What would you do with a half hour of prime time if you got it?
- Why are you working with the Catholic Church?
- How do you explain your Catholic faith to a nonbeliever?
- The Beatles claimed to be more popular than Jesus--now television is making the same claim, more subtly...What do you think?

* How can you tell a Catholic apart from any other Christian?

* What's the major problem facing your agency, your ministry right now?

* What one thing do you--and the church--need most at present?

* What do you think of the Pope? Birth Control? Abortion? Poverty?

After the studio interviews, we asked each of the anchor-reporters to join the seminar-in-progress to field questions about TV news in general. Fred LaCosse gave a splendid 45 minute presentation which provided participants and auditors with a good insight into the process and editorial decisions of a local news operation. This was a very satisfying feature of the workshop.

Other reporter-anchor personalities had their own unique approaches. Evan White of KRON-TV was interviewer for the second workshop. His lay-back-then-attack style was half-way between that of Fred LaCosse and our final interviewer, Kevin McCullough, whose gentle easy approach caught some participants unaware. Here are copies of the personalized questions I put together for the last two workshops:

INDIVIDUAL INTERVIEWS FOR MARCH 10 WORKSHOP

Fr. John Lo Schiavo

1 * Isn't it a waste for a priest to be a college president, administrator, fund raiser, P.R. person?

2 * What's Catholic about Catholic colleges?

3 * What good is a Catholic school if the students don't ever go to church and behave just like kids on any other campus?

4 * Reports indicate that sex and drugs are rampant on all college campuses--marijuana, alcohol, sleeping around--is this true at U.S.F.?

5 * How do you feel about this old-fashioned Pope?

6 * U.S.F. has been in the news for several years for sports scandals--why?

Sr. Terry Davis

1 * You don't look like a nun--how can people tell that you are?

2 * Apparently alcoholism is a big problem for sisters who are now allowed to drink and smoke ....

3 * What is the biggest pressure in your life as a nun, as a woman?

4 * You're an artist in the church--is that like a modern Michelangelo?

5 * How do you feel about this old-fashioned Pope?

6 * What is the future of women in the church--ordination? How about you?

Fr. Mike Reis

1 * What is priestly or spiritual or religious about your work in Cable TV?

2 * What's the principal difference between Columbus, Ohio and San Francisco?

3 * What's the difference between the Catholic Church Columbus and San Francisco?

4 * What's the church's biggest problem today?

5 * Are you basically lonely? How do you handle it?

6 * How do you feel about this old-fashioned Pope?

Fr. John Sandersfeld

1 * What's the hardest part of being a priest--and a pastor?

2 * If you were the Archbishop, what would you change?

3 * If you were the Pope what would you change?

4 * How do you celibate priests become fulfilled sexually? (Whole and holy human beings.)

5 * You've worked nation-wide: what kind of condition is the church in nationally?

6 * How do you feel about this old-fashioned Pope?

Fr. Harry Schlitt

1 * Why are you always so happy and seemingly cocky?

2 * How does your TV work and radio disc-jockeying differ from a commercial broadcaster?

3 * A recent news story states that many priests are homosexual. Is this true? Are you?

4 * How do you feel about the Moral Majority?

5 * What is the biggest problem in your work, your life?

6 * How do you feel about this old-fashioned Pope?

Rev. Frank Stone

1 * Three things drive a man: power, wealth and fame. How about you?

2 * If you were the president of the World Council of Churches what changes would you make?

3 * How do you feel about the Moral Majority?

4 * Do you have any hope of reunion with the Roman Catholic Church?

5 * Should Catholic priests be allowed to marry (like Protestant ministers)?

6 * How do you feel about this old-fashioned Pope?

Msgr. Daniel Walsh

1 * What's the biggest problem you face as Chancellor of the Archdiocese?

2 * How much longer before married priests and the ordination of women?

3 * What is the Church's position on genetic experimentation (test tube babies, gene control, etc.)?

4 * What is Archbishop Quinn like in person, informally, after a couple of drinks?

5 * If you were Archbishop what major changes would you make?

6 * How do you feel about this old-fashioned Pope?

Fr. Tony McGuire

1 * The Pope ordered priests out of politics--but how about Central America ...?

2 * Do you consider yourself a political activist?

3 * Why doesn't the Church sell some property and give it ($) to the poor?

4 * If Jesus were to come back today, what would he do?

5 * When are you happiest, most fulfilled as a priest?

6 * How do you feel about this old-fashioned Pope?

Fr. Larry Largente

1 * There are rumors that you may be the auxiliary bishop for the new diocese of San Jose ... any truth?

2 * How do you feel about this old-fashioned Pope?

3 * What major changes would you make as Pope?

March 27, 1981 Participants

Archbishop John R. Quinn, Archbishop of San Francisco

1 * What was your biggest surprise as Archbishop of San Francisco?

2 * What is your biggest problem as Archbishop of San Francisco?

3 * How do you honestly feel about the news media in the Bay Area?

4 * What is the major change you would make if you were elected the first American Pope?

5 * What does the church and its celibate Pope talk so much about sex? How can you know about marriage?

6 * What is the most significant change you see the church making in the 80's?

7 * What do you want most for your priests? Your sisters? Your People?

8 * When are you happiest as a person? A priest?

9 * Do you ever make mistakes? How do you handle it?

Fr. John Penebsky, Editor of The Catholic Monitor

1 * What's Catholic about your newspaper? What's truly spiritual or religious about it?

2 * What would you do with a page of the Chronicle weekly?

3 * What is the biggest problem facing the world today? (The church? You?)

4 * How do you handle news and stories that you know your publisher the Archbishop doesn't like?

5 * When is your old fashioned Pope going to allow married women and priests?

6 * Do you ever make mistakes? How do you you handle it?

Pat Christensen

1 * Is it hard being a woman working in the church?

2 * Could you do more as a priest?

3 * Is your salary just? The wages of your co-workers?

4 * What would you do with a prime time half hour TV show?

5 * There's so much red tape with the helping professions today that people most in need often don't get help.

6 * What is the church doing for the homosexual community?

7 * Who are the most oppressed and in need today?

8 * Do you ever make mistakes? How do you handle it?

Fr. John O'Connor, Director of Catholic Charities

1 * What's priestly or spiritual about your work at Catholic Charities? Aren't you just a social worker and administrator?

2 * What's "charitable" about Catholic Charities? They haven't given any money, clothing, shelter, food, whatever for years!

3 * How do you handle the loneliness of celibacy?

4 * Do you ever disagree in personal conscience with the Pope's teachings?

5 * If you were Pope (or even Archbishop), what is the first change you would make?

6 * Do you ever make mistakes? How do you handle it?

Bishop Cummins, Bishop of Oakland

1 * A priest stationed in the Oakland diocese recently announced his homosexuality on TV-- and his study of 50 other homosexual priests-- how did you react?

2 * How do you handle the priest or sister who is publicly exposed as homosexually or heterosexually active?

3 * You have a background in religion and politics-- as Director of the California Catholic Conference in Sacramento. Now the Pope says for church leaders to stay out of politics. How do you respond?

4 * What is your biggest problem as Bishop of Oakland?

5 * Would you like to have women priests in your diocese?

6 * Do you ever make mistakes? How do you handle it?

Bishop Frank Quinn, Bishop of Sacramento

1 * Why does the church today and the Pope especially make such a big issue out of sex?

2 * When you were made bishop of Sacramento, Mario Obledo and others were upset because you weren't Hispanic. How do they feel now?

3 * What is your biggest problem as Bishop of Sacramento?

4 * Has any progress been made in the birth control controversy?

5 * How long before priests are allowed to marry-- or before married men or women are ordained priests?

6 * Do you ever make mistakes? How do you handle it?

I met with the professional reporters a week or two in advance to brief them on our workshop procedure, review the photos and personal profiles which revealed so much about each participant and then carefully explained each of the suggested questions and the rationale for each. Thanks to this pre-workshop meeting, the interviewer was armed with a thumbnail sketch of each guest, as well as a list of specific, tailored questions.

The mini-cam crews and roving interviewers were given the following list of general questions on index cards. They were asked to "grab" a victim any time guests were outside of either the conference room or the studio. They addressed the interviewer with one or several of these questions, giving them only 20-30 seconds to respond to each one.

MINI-CAM GENERAL QUESTIONS

March 10 Workshop

- How do you feel about this old-fashioned Pope?
- What's the biggest crisis in the church today?
- What changes should TV make?
- What do people today most need and want?
- Would you rather be president of General Motors, President of the United States or president of the University of San Francisco?
- If you could give the world a gift, what would it be?
- What is the most important value in your life?
- What is the greatest thing Jesus did in his life?
- Why is sexuality such a big deal in church pronouncements?
- What's the most important commandment today? (Which of the original 10?)

MINI-CAM GENERAL QUESTIONS

March 27 Workshop

1. What is Catholic or even religious about your work in the church?
2. Why did you attend this workshop?
3. What is the biggest problem in the world today?
4. What is the biggest problem in the church?
5. If you had an extra million dollars, what would you do with it?
6. How can TV news improve?
7. According to recent news reports, there are quite a few homosexual priests in the church today .....
8. Is it harder to be a Catholic than a Protestant? Or a Jew?
9. Will the Catholic Church be around in the year 2000?
10. What will the church of the future look like?

Support Materials

Workshop preparation also included the development of support materials. The main visual aid was the workbook manual which has already been described in detail. The 35-page manual was written and assembled several months in advance.

To emphasize the chapters on "Handling TV Interviews," I asked artist Sr. Terry Davis of ETV to produce major graphics on 2' × 4' charts highlighting the sections on "Preparation For Your TV News Interview," "Interview Appearance and Style," "Interview Spirit and Tone," "Handling the Interview," "Interview Content and Message"--and a special chart to describe the "Communications Plan," the many ways in which church people already communicate.

Regretting that I cannot reproduce Sr. Terry's attractive caligraphy in maroon ink on gray poster board, here at least is the content of those graphic aids:

PARISH COMMUNICATIONS MEDIA

Sunday bulletins
parish bulletins/ newsletters
suggestion box
parish directory
liturgies
secular press
broadcast media

homilies
financial reports
spiritual reports
sacraments & rituals
calendar of events
bulletin boards
library

parish brochures
audio-visual
meetings and music
exhibits and displays
parish surveys
religious symbols and materials
welcome wagon

PREPARATION

OPPORTUNITY CALLS
PLAN YOUR MESSAGE
POLISH YOUR MESSAGE
KNOW YOUR AUDIENCE
KNOW YOURSELF
DRESS AND GROOMING
INTRO TO INTERVIEW

APPEARANCE AND STYLE

LET THEM FUSS

SIT FORWARD

NATURAL VOICE

EYE CONTACT

NO FIDGETING

NO DRUGS

SMILE

RELAX/ALERT

SPIRIT AND TONE

CONFIDENT

SINCERE

HUMOR

FEELING/ATTITUDE

AVOID FILLERS

COMPLETE SENTENCES

TO INTERVIEWER

POSITIVE, CONCERNED

HANDLING THE INTERVIEW

- TRUTH
- DON'T BE SIDE-TRACKED
- AVOID DEFENSIVENESS
- NO JARGON
- AVOID TACTICS
- BRIDGE NEG. TO POS.
- BREVITY
- FIRST THINGS FIRST

CONTENT AND MESSAGE

- CLEAR, CONCISE
- FACTUAL, HONEST
- DON'T ASSUME
- BOIL DOWN
- AVOID DATING
- THEOLOGICAL CONTEXT
- TRUSTWORTHY, UNDERSTANDABLE, CONVINCING, COMPELLING
- TRUTHFUL, KIND, HOPEFUL

One of the most important documents I developed for the workshops was the "Rating Sheet for TV News Interviews." This evaluation instrument enabled all participants and auditors in the workshop to use a common "report card" to evaluate the performance on video replay of each interview. The six generic categories with their four specific subareas were designed as a review of the main topics covered in the workshop conferences and the manual guidelines. Reviewing these 24 specific items--namely: packaging, facts, readiness, presence, grooming, eye-contact, body language, ease, confidence, honesty, sincerity, handling hostility, brevity, clarity, transitions, examples, faith conviction, self-revelation, effectiveness, result, impressions, reaction, bottom line--served as both review and reinforcement of the ideas we wanted to communicate. Participants and auditors filled out a rating sheet for each interview videotaped and played back--between 12 and 14 evaluations per workshop. I believe that they took something of the method and content home with them and will continue to "rate" their own and those interviews they see on the evening news. They have their own copy of the rating sheet as the last page of their workbook:

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name ____________________ **Date** ____________________

Interviewer ____________________ **Place** ____________________

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	☐	☐	☐	☐	☐	confused, long
b. facts and story	catchy, provocative	☐	☐	☐	☐	☐	dull, weak
c. readiness	alert, interested	☐	☐	☐	☐	☐	hurried, upset
d. presence	energetic, focused	☐	☐	☐	☐	☐	spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	☐	☐	☐	☐	☐	sloppy, garish
b. eye contact	direct, to interviewer	☐	☐	☐	☐	☐	downcast, shifting
c. body language	controlled, centered	☐	☐	☐	☐	☐	awkward, nervous
d. comfortableness	relaxed, calm	☐	☐	☐	☐	☐	anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	☐	☐	☐	☐	☐	trying too hard
b. honesty	humble	☐	☐	☐	☐	☐	hedging, vague
c. sincerity	open, convincing	☐	☐	☐	☐	☐	defensive
d. handling hostility	strong, tactful	☐	☐	☐	☐	☐	unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	☐	☐	☐	☐	☐	verbose, wordy
b. clarity	immediately grasped, no assumptions	☐	☐	☐	☐	☐	vague, fuzzy
c. bridging ideas	smooth transitions	☐	☐	☐	☐	☐	abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	☐	☐	☐	☐	☐	boring, tedious
YOUR FAITH							
a. special	unique point of view	☐	☐	☐	☐	☐	platitudinous
b. credible	with conviction	☐	☐	☐	☐	☐	flat or inflated
c. appropriate and personal	self-revealing	☐	☐	☐	☐	☐	ideological
d. effective	touching, communicative	☐	☐	☐	☐	☐	uninspiring, listless
IMPACT							
a. result	powerful, compelling	☐	☐	☐	☐	☐	superficial
b. impression	positive, vivid	☐	☐	☐	☐	☐	forgettable
c. overall reaction	excited, inspired	☐	☐	☐	☐	☐	disinterested, passive
d. convincing	moved to act	☐	☐	☐	☐	☐	unconcerned

We collected all the completed rating sheets in order to total the results and make copies of both the scores and the critical comments of others in the workshop. These totals were then sent to each participant a week or so after the workshop, with my own comments and encouragement to improve. In a few cases I did have to agree with the group's reaction and encourage the participant to delegate the TV news interview opportunities to other church spokespersons.

Complete results are appended (cfr. Addendum 32) for closer scrutiny. In general, we noticed that people were kind and truthful in their critical feedback. They knew they would remain anonymous. They also knew they would have a turn under the studio lights and the even brighter glare of the group's evaluation--both verbal and written. The group noticed everything. Different people had different focuses or pet peeves. Difficult criticism was offered courageously and charitably. After playback I would ask the interviewee to react first, then open for feedback from others, then make observations of my own. There was no discernable reticence or reluctance to make honest observations, even unfavorable, even about members of the hierarchy.

Generally, people looked for sincerity, honesty, reasonable ease and good, catchy, practical, lively, believable examples, metaphors or stories. Critics were hardest on the stuffed shirts, evasive, defensive or know-it-all type answers. They couldn't stand pontificating and intellectualizing--much less any judgmental self-righteousness. Lofty verbosity, buzz words and ecclesiastical jargon, cautious coldness, preachy hedges, and dull ideologies were all instant turn offs. People responded positively to strong, cantered, honest openness, human vulnerability, a sense of humor and humility, warmth, control, caring, and low-key projection of the real, even earthy self.

Typical Workshop

We have been looking at some of the components of the project in preparation and in isolation. We are ready now to describe a typical workshop, to see the whole experience in action, in process, and to provide a schedule and context for overall project evaluation. Let me describe our final March 27 workshop because it is a carbon copy of our first February 26 workshop and because both these workshops succeeded better than the March 10 workshop which tested a number of scheduling and tactical changes which didn't work that well. For example, we tried scheduling the first in-studio interviews for 9:30 after the group had received an hour or so of guidelines and interview tips. If anything, they handled their interviews more poorly after all the "do's and don't's"--almost as a golfer might do right after being given sixteen pointers to remember about the basic golf swing. We also tried having participants interview each other, for their second interview, instead of the professional newsperson. This did not ring as true, nor prove as helpful. I also tried teaching the workbook out of sequence--starting with "Handling the Interview" first thing in the morning and then turning to the broader context later in the day. This seemed to disorient people--but it may just have been the presentation. In any case, following is the basic schedule we began with and returned to.

The most serious change I would suggest in the future is stretching out and expanding the same basic workshop structure over a period of several weeks or at least days with more time and emphasis on the on-camera practical and critical evaluation.

For now, let's walk through this schedule and get a feel for the five hours plus workshop experience.

TV WORKSHOP SCHEDULE

8:15- 8:30	* Registration and Release Forms * Mini-Cam Interviews
8:30- 9:15	* Workbook in Conference Room * Studio Interviews (4 mins each)
9:15- 9:30	* Question-Answer Session with Professional Newsperson
9:30- 9:45	* Coffee Break * Mini-Cam Interviews Continue
9:45-10:45	* Playback and Evaluation (Rating Cards)
10:45-11:30	* Workbook and Graphics Presentations
11:30-12:15	* Lunch Break * Two camera positions (studio and conference room) for observers' role reversal and on-camera interviews (2 min each; 8 groups of two to four pairs) * Participants may watch engineer direct the studio taping from the control room
12:15-12:45	* Playback and evaluation of auditors' interviews * Interviewer and participants for in-studio interviews (3 min each)
12:45- 1:15	* Playback and evaluation (Rating Cards) of participants' second in-studio Interviews
1:15- 1:30	* Concluding remarks and wrap-up * Evaluation forms and self-addressed stamped envelopes

All personnel had to be ready at the U.S.F. Instructional Media Center by 8:00 a.m.: two mini-cam crews prepared to record surprise "ambush" interviews with each workshop student as they arrived, director and camera people in studio and control ready with equipment, set, and props to start taping at 8:31 sharp; assistant at registration desk to hand out preproduced plastic encased name tags, personalized workbooks, pens, notepads, and obtain signatures on this release form:

Date ______________________________

Project ______________________________

To Whom It May Concern:

I herewith consent to participate without compensation as a guest in the above project. The Archdiocesan Office of Information and its representatives, successors, and assignees may use and license others to use my name, voice, pictures and/or statements made by me, for broadcasting, re-broadcasting, direct exhibition, and subsidiary purposes including, without limitation, use in all media for the purpose of publicizing and promoting this project or the services of the Office of Information of the Archdiocese of San Francisco.

I hereby indemnify you and your licensees respecting any claim arising from my acts or statements in the project.

Name ______________________________
Address ____________________________
____
Phone ______________________________

I greeted people in a warm but serious fashion and asked participants to sit around the oval table in the middle-front of the room. I would explain that participants differed from observers or auditors only in that they would work a bit harder with two studio news interviews and evaluation feedback: otherwise, we were in this together.

I made a big point of precise punctuality in starting and concluding the workshop: to lend an air of professionalism to proceedings. At exactly 8:30 a.m. I opened with a prayer asking God to bless our efforts to learn how to better communicate his Son and His love. I asked everybody's permission to tape the whole workshop--and immediately turned on a tape recorder on the oval table. I also obtained permission for the mini-cam interviews, which I introduced casually as "a graduate student project documenting significant activities on campus." We wanted to make it an authentic experience: a real interview for a real project, rather than a practice exercise by student helpers from our workshop. This ploy worked well but was hardly necessary for most of the participants and observers who entered into the whole enterprise as one might tiptoe into Plato's cave with wonder and some fear and not too concerned initially about sorting out the shadows and substances.

I made a point of thanking all for their bio's, photos, and personal profile questionnaires, explaining how these helped us prepare to serve their needs and how similar documents would help the commercial news media people when preparing for an interview. I briefly explained how their profiles had revealed both demographics (address, education, occupation, family, etc.) and psychographics (beliefs, hopes, needs, judgments, etc.). I also explained how their tardiness in responding to our various communications during workshop preparation was a sign of clerical pampering, unprofessionalism, and was thoroughly unacceptable in the mass media news world. A gentle Christian reprimand! I then excused the first interviewees for the long walk to the studio across the hall--a process which put some terror in the hearts of those who would follow--like watching others in your hospital ward leave for the tonsilectomy you were all awaiting. Between studio interviewees and late arrivals for the workshops, the mini-cam crews regularly had victims for their bothersome 30 second person-in-the-corridor news interviews.

At 8:32 the rest of us in the conference room began paging through the workbook manual. I tried to cover during the first hour: the Communication Plan, Types of Media, Types of TV, Types of News Interview and Interviewer, News Panels, What's News, What's News About You, Qualities of a Church Communicator, and a good productive relationship with the press through press kits, releases and conferences. By approximately 9:15, the participants had all suffered through a tough four minute interview and the interviewer (Fred LaCosse, Evan White or Kevin McCullough) joined us for a brief description of news gathering from their perspective, followed by questions and discussion among the working people.

Our coffee break at 9:30-9:45 gave the mini-cam another opportunity to buttonhole and microphone most everyone, as they strolled to and from the coffee and cookies. Every moment was scheduled and a programmed part of our learning experience. Most of the participants and auditors were there because they knew or knew of and trusted me; they knew our workshop would be fast-paced, full of action, and no nonsense. They were not surprised at "working" coffee breaks and lunches.

Between 10:00 and 11:00 we played back each studio interview, individually, stopping after each for the participant's own critical response, as well as suggestions and observations from the whole group. The workshop came alive at this point. Nothing is more interesting than your own image, especially if it moves. For some, it was a first time on TV and they expressed wonder that their mouths actually moved that way and that their hands spent so much time on their face. For almost all, it was a fascinating and exciting first simulated news interview with careful, controlled evaluation on videotape. I could feel the workshop take off and the group, many of whom had never met each other before, come together.

When the video replay was concluded and the participants had each been reviewed (many of the auditors later told me that they wished they too had been interviewed and could see themselves on instant replay and profit from group criticism), we reopened our workbooks for a now much more alert, focused, interested treatment of the TV news interview--following our graphic boards and printed manual: from preparation in general to the many detailed specifics of appearance and style, spirit and tone, content and message, handling the interview and even occasional hostility and attempted manipulation. A few pointers for radio interviews and an overview of broadcasting were also given before too much enthusiasm waned or too many appetites waxed.

Before we broke for our working lunch at 11:45, I asked everyone in the workshop to choose a partner, so that everyone could experience both interviewing and being interviewed. Here was an opportunity for role reversal among the participants and a chance for the auditors to get on TV in both roles: interviewer and interviewee. Once they had their partners, I asked each to decide together on the topic of a two minute interview--this would help them prepare both themselves and the questioner while they were filling a paper plate from the ample delicious buffet Carole had prepared. A cardinal principle of film making and other creative production is "Don't skimp on the food--have plenty of the best!" (Quinn Martin, "Streets of San Francisco," 1976). We kept it light: seafood, salads, eggs, vegetables, cheese, fresh fruit, with a selection of nonalcoholic beverages.

The pairs sat together planning and preparing and eating. We arranged three on-camera interview sets: two in the studio and one in the conference room. Each camera set-up had a director with a stopwatch. The teams of two were put through their videotaped interviews during lunch. Those who were finished with both lunch and interview were able to go to the control room near the studio and watch the director in master control call camera shots and mix an interview show together.

By 12:30 everyone had been taped, and we returned to the conference room for playback and criticism of the auditors' interviews. Two monitors were provided: one color, one black and white, to demonstrate the difference. Even though in two workshops the participants also interviewed each other, we did not review their tapes since they were already receiving maximum attention. Besides, they were being interviewed in-studio a second time during this period by the professional newscaster from the morning session. The auditors profitted immensely from this session, but for many it was like eating a single cashew: they lusted for more and were critical of the fact that participants received so much more tape time. The participants were all given similar questions in the second taping with a "normal" studio set and "normal" behavior by interviewer and crew, which enabled all to see how different spokespersons handled the same issue in different language and approach.

We all scored each of the second interviews with the participants on rating sheets, but, for reasons of time, verbal group feedback was curtailed somewhat. Most participants made measurable, manifest progress during the five hour workshop. Many of the helpful guidelines were incorporated into their second interview: particularly brevity in packaging and summarizing key points, use of concrete examples to drive a point home, more focused body language, more self-confidence and sincerity and a greater sharing of spiritual conviction and personal faith.

In the final five minutes of each workshop I emphasized that we are the incarnation of our faith, that TV communicates people and feelings best, and that we communicate ourselves best as persons of faith. I explained that what we are called upon to tell is our God story, which is best told with personal parables from real life. We closed with a prayer of gratitude at 1:30 sharp, thanking God, the Spirit of communication, U.S.F. for hospitality, the people who made it all happen and work--and the participants and auditors for daring to take the first step on a journey into the potentially powerful new world of broadcast news.

CHAPTER VI

EVALUATION OF THE PROJECT

At the close of the workshop, participants and auditors received an evaluation form and a self-addressed stamped envelope. Each was asked to complete the form and return it to me so that we could improve the workshop and so that we might evaluate the entire project in this dissertation report. Needless to say, we are still bothering some of our participants and auditors to return their completed evaluations. With 45-50 workshop evaluations returned, this is the picture. The evaluation form or instrument was adapted from a rating schemata devised by Dr. Michael Tompkins of the University of California at Davis for graduate extension programs.

To the question of how relevant the topic of TV news interview is in each person's present work and future ministry, the first workshop response was 7 very and 7 moderately relevant; the second workshop: 11 very and 5 moderately relevant; and the third workshop: 11 very and 2 moderately relevant.

When asked about their prior knowledge of the subject, people from the first workshop answered: 1 extensive, 1 moderate and 13 limited; from the second workshop: 2 extensive, 5 moderate, and 9 limited; from the third workshop: 7 extensive, 7 moderate, and 4 limited.

Overall, then, 29 found the topic very relevant, 14 found it moderately relevant--no one considered it only remotely relevant. Only five people in all thought their previous knowledge of the subject was extensive, 13 thought it moderate and 26 considered it limited.

A sample evaluation form follows, so that you can appreciate the rating.

TV TRAINING WORKSHOP
PARTICIPANT EVALUATION OF SESSION

Instructor: Rev. Miles O'Brien Riley Dates: Feb. 26, Mar. 10, 27, 1981
Topic: Training Church Spokespersons for TV News Interviews

Your thoughtfulness in evaluating this session will be very much appreciated.

1. Relevance of this topic to your present and future work and ministry:

________ Very relevant
________ Moderately relevant
________ Only remotely relevant

2. My prior knowledge concerning this subject was

________ Extensive
________ Moderate
________ Limited

In response to each question below, please circle the rating that most closely reflects your evaluation.

KEY TO RATINGS

6 - Superior:	Unsurpassed, outstanding, equal to or better than the best performance--under comparable circumstances--known to the rater
5 - Excellent:	Extremely well done, exceptionally good
4 - Very Good:	Very well done
3 - Good:	Well done, above average
2 - Average:	A standard of performance meeting minimal expectations
1 - Fair:	Below average

3. My satisfaction with instructor with regard to:

a.	Instructor's knowledge of subject matter	6	5	4	3	2	1
b.	Relevance of presentation content to topic	6	5	4	3	2	1
c.	Clarity of concepts presented	6	5	4	3	2	1
d.	Instructor's effectiveness as a speaker	6	5	4	3	2	1
e.	Instructor's responsiveness to questions	6	5	4	3	2	1

4. My satisfaction with session with regard to:

a.	Information conveyed	6	5	4	3	2	1
b.	Reading materials supplied	6	5	4	3	2	1
c.	Practical exercises and on-camera work	6	5	4	3	2	1
d.	Overall impact	6	5	4	3	2	1

5. Please take a moment to comment on any aspects of the workshop which stood out in your mind--positive or negative:

Please return this form to the Office of Information, 441 Church Street,
San Francisco, CA 94114

Totaling the results, highest rated were instructor's knowledge (23 superior, 20 excellent), materials supplied (22 superior, 20 excellent), and overall impact (22 superior, 19 excellent). Next best received were instructor's effectiveness as a speaker (19 superior, 20 excellent) and responsiveness to questions (19 superior, 15 excellent). Concerning the relevance of content to topic 18 scored it superior, 20 ranked it excellent. When asked to express their satisfaction with information conveyed, 18 thought it was superior, 22 thought it excellent. Seventeen also found the practical and on-camera exercises superior and 16 thought them excellent--five considered them very good, five good and one average. In every determinable case, the lower score on this question reflected the displeasure of the auditor-observers who desired more on-camera practice. Concerning the clarity of the concepts presented, 15 found it superior, 21 excellent, and eight very good. This last was lower than the others because of the novel character of the subject matter, making it difficult to find just the right words, images or pedagogical process to explain both technological and philosophical points to many people in a few minutes. In conclusion, I was immensely gratified by this complimentary evaluation by my peers and superiors, most of whom are professional educators themselves.

To give you a less mathematical evaluation, here are some representative critical comments at the bottom of the workshop participants' forms. One of the auditors in the February 26 workshop summed up the feeling of many auditors:

> "If there had been time to interview all of the students on camera that would have been valuable to us. I would suggest doing that in place of doing the participants twice. This would lessen the experience for the participants; the real challenge is to find a way--and time--to give everyone more practical on camera exercises."

Other February 26 feedback:

> "It was pertinent and a service to the church..." "An extremely valuable and most relevant educational opportunity. While I have always intellectually known that it is important to communicate our work to the broader community, I've never really had the opportunity to organize or systematize my thoughts about the art of communication through the media. You provided that opportunity. I left wanting more, more, more information, more details, more experience. The only bit of constructive criticism I can lend is I felt there wasn't enough time to cover the manual (which is quality stuff)." "What I think I have learned is that I can use ordinary circumstances around me for additional practice: treat certain discussions as if they were on camera ... and self critique them afterward." "Very practical in presentation and the binder with all the content very fine reference source. Tremendous amount of information in a very short time!" "Grateful to have great materials for future reference. Practice on camera very important, useful--background noise distracting. Most worthwhile. I will share it." "If at all possible, participants could get and read through the materials beforehand. Then highlighting by you would be enough--thus saving more time for critique of on-camera work, which was a bit rushed I thought." "Needed more time on actual interviews--ending too rushed--maybe should have gone 'til 2:30." "Too many people being interviewed, 5 would be better number to get the points across without taking too long. Unbalanced with men outnumbering women 5 to 1. I would recommend that you get more women to be interviewed for your next workshop."

Most persons who signed up as auditors did so quite willingly and happy not to be on camera. However, once they arrived and began sharing the experience they inevitably desired to participate more. The unfortunate male-female ratio reflects the actual leadership situation in the church; most spokespersons are in fact men: bishops, agency directors, department heads, pastors, chaplains, etc. We deliberately included women on our participant list to keep the in-studio interviews from being all male.

> "Positive = the guide book and Fred LaCosse; Miles' insight and perception. Negative = group participants a little too diverse." "Need to comment upon the answers given in the on-camera work--answers given in pressure situations not always the best. Too much material covered in short time. I think only the main concepts in the book should be covered--tell participants to study the rest at home. A break needed every 45 minutes--attention span is limited especially in a closed room with hard chairs."

Without rebutting the evaluations here, it may be helpful to point out that the last critique is not from an old stuffy bishop with arthritis but a middle-aged priest who chain smokes and didn't like our "no smoking" rule in the conference room and studios.

The thank you notes which arrived after the first workshop contained these sorts of comments:

> "A plain thank-you is insufficient for the service you rendered with the workshop. It is superb. It went way beyond my expectations. I will encourage others to be in touch with you for media help." "It was extremely well prepared and presented and I benefitted greatly from it. I think it was a real benefit to the work of the Archdiocese." "Thank you for setting up the training session. I thoroughly enjoyed it. It was extremely worthwhile experience. I heard only good comments from the others who participated. Many more of us could benefit from these kinds of experiences." "I just want to thank you for allowing me to take part in any

> similar workshops you may have in the future." "Just a note to let you know how much I appreciate your work and the extremely valuable and relevant educational opportunity you provided. You really helped me focus on the importance of the effective preparation for and understanding of the media form through which one can communicate their messages ..."

Critical commentary on the evaluation forms from the second, March 10 workshop included these remarks:

> "It was so easy to understand. I felt a part of the industry was opening before my eyes." "I wish there were more time today both for absorption of the material and practice feedback." "I especially appreciate the great effort you made to see that you personally critiqued our video tape. The entire communication presentation was excellent." "Well done--good feeling among the group--information presented grew out of obvious depth. Would like more of same." The program moved right along, involved everybody in the process, and helped us in relevant areas." "The amount of content was overwhelming--not sure we will look at written material--Miles was pushed, went too rapidly." "Practical on-camera work was excellent. The workshop was great!" "There was too much information in too little time--time for questions would have been valuable. Great course, practical and materials. I learned a great deal. I have something I can use. I can do this if called on." "It was a very fine day. I would like to do it again." "A good reminder." "Do it again, again, again!" "I really appreciate everything. Today opens many new avenues for me." "Thank you for the opportunity to experience this seminar." "I am very grateful that I was invited to participate in this workshop."

Cards and letters following the second workshop of March 10 included these comments:

> "Thank you for the excellent workshop on TV interviewing. You are an outstanding teacher and your packet of materials will be very helpful for our

> community to use. This was my first experience with TV and I really learned a lot from it. Keep up the fantastic ministry you have. The church needs more people like you." "A great educational event--very well done--professional, practical, moving right along, and made us want more." "Thanks so much for all that you did for the church in the news workshop." "Congratulations on a very informative and useful workshop." "I just want to say thanks for the excellent workshop. I've been on the tube a number of times and never realized how I came over. Gad!"
>
> "The workshop you prepared to train church spokespersons for TV News Interviews was First Class. I took a giant step in my knowledge and appreciation of what is behind a news interview, and I feel more strongly committed to supporting an effective Church voice when the occasion calls for it. What struck me so much is the need for centeredness and conviction, born of deep faith and prayer, necessary to communicate well. It is not too much to say that you were yourself a superb model of what is best in communication. Thank you for your generous gift of time and talent.
>
> I am also greatly appreciative of the way you organized the workshop, from the initial invitation and the parking permit to the enthusiastic greeting and final words. It would be marvelous if many others could participate in such a workshop with you and if the first-round participants had an opportunity for a follow-up session. My one regret was that there wasn't sufficient time for all I would have liked to think and do!
>
> Congratulations to you as you finish your degree and search for ever more effective ways to serve the Church in this field."

The evaluation forms for the March 27 workshop contained the following written comments:

> "It was fabulous! Wish there could be more training. I need to practice, to internalize. There was a lot of excellent information presented. I am most grateful." "Very important was the need to be clear and

> concise in answering questions and how to relate to the camera and how to be present to the TV in order to relate to people." "Atmosphere was relaxed. I really appreciated the way in which Miles handled the shortness of time." This next from a bishop who scored most categories superior: "I have never before given a uniformly superior rating in an evaluation like this; but the workshop presentation was certainly equal to or better than the best performance on this subject matter known to the rater. It was helpful and right on target!" "The material covered was very good. The whole idea of training church spokespersons is outstanding. The presentation got somewhat wordy. It said what was written. I would suggest some condensation of the verbal presentation to allow more time for video work." "Main interviews were excellent. I felt more work could have been done on others' interviews if workshop were extended through the whole day. I felt I got a taste of the workshop's potential." "I would be interested in knowing what Kevin McCullough thought about what you are doing and how you are doing it. I was truly impressed. Sorry about the cemetery question! Thoroughly enjoyed my morning with all of the activity. I was amazed at how you managed to get it all in--the two videotapings and playback. I wish I was that efficient and that well organized. Truly, a great session. I would be interested in knowing the bishop's reaction."

To respond to the last critic, Kevin McCullough, Evan White and Fred LaCosse do these mock interview practice sessions regularly, especially in the corporate business and political worlds. All three were most impressed with the seriousness of our workshop. They commented favorably and specifically on the depth of preparation, the extraordinary materials, the numbers of participants reached, the spirit of those involved, the frankness of the interviews and vulnerability of the participants and the overall quality of the workshop experience. Concerning Archbishop Quinn's response, he scored the workshop superior in every category and has mentioned it several times in glowing terms. He has also referred to specific do's and don't's from the workshop on several occasions. I sense a deeper working relationship of trust between us, based on a recognition of professional competence. Other comments: "The group present was exceptionally nonthreatening. I felt a dedication to purpose and objective criticism which was helpful and supportive. I think you generate that kind of atmosphere, Miles."

> "It was the finest TV training workshop I have ever attended. I have audited such workshops for corporate executives and from top PR consultant firms. Miles, with or without the God story, is superior to all the leaders." "The explanation of the nature of the TV medium was enlightening and helpful." "I felt rushed, would have liked more time for questions and comments. I picked up some very helpful pointers." "The room made me feel very enclosed. Not enough time to both devour and digest the material."

The March 27 workshop generated these thank you notes:

> "Your workshop for Catholic Church spokespersons was excellent. You are providing a most important service to the church with this training and I want you to know it is appreciated." "The session itself was helpful and interesting but the companion binder will be invaluable." "You are to be applauded for your initiative and the service rendered." "Thanks for including me in your workshop--I think it was terrific! I thought a lot about myself afterwards and evaluated my talents and role in the church. I'm definitely a "pushy lady"--promotion, publicity, production are my bag. I'm not a TV personality, that's for sure, thought I'd like to try again."

And this letter from the bishop of another diocese:

> "This is a brief note to thank you for the opportunity to participate in the TV Workshop and for all the effort you and your co-workers put into the project.

> I enjoyed the workshop very much and learned a great deal about this vital ministry. This is an area of overwhelming possibilities and I'm looking forward to the greater development of the media ministry in our diocese.
>
> With gratitude for sharing your expertise and for the warm hospitality."

I have documented the feedback evaluation of 45 of the 50 people who took part in our workshop because their responses are an integral part of the educational experience, as well as valid criteria for judging the success of this doctoral project.

I also asked those who worked on the project as assistants and technicians to submit an evaluation. Their response will not be included since, with some perhaps justifiable pride, they gave the entire effort a straight A+ or superior in almost every category. I, too, rated each workshop; the average of my own scores: instructor's knowledge was "excellent," relevance of content to topic was "excellent," clarity of concepts "excellent"; effectiveness as speaker was "superior"; responsiveness to questions was "superior"; information conveyed was "excellent"; reading materials were "superior"; practical on-camera exercises were "very good"; and over all impact was "excellent" to "superior."

I was most pleased with the support materials, the on-camera, in-studio news interviews and group critiques, the exposures to mini-cam "ambush" interviews, question and answer periods in the conference room, the role reversal when all took turns as interviewer and interviewee on camera, the form and content of the individual interview rating sheets, and the smooth integrated flow of coffee and lunch breaks. I was least pleased with the rather artificial distinction between participants and auditors, the tiny conference room, the lack of more time for everything, my pioneer nervousness and self-consciousness which I gradually outgrew or discarded.

As the word of our workshop and manual makes its way across the country, there are many requests to conduct similar workshops in Northern California and elsewhere. I hope to do so. The attached training manual, revised and published, will enable others in religious communications to conduct their own training workshops, adapted to their needs and area. The President of U.S.F. has asked that this workshop be expanded into a 30 hour symposium or a full-fledged course. Archbishop Quinn and others have suggested a similar workshop for the priests, sisters, and seminarians of the Bay Area at St. Patrick's Seminary. Bishop Gaughan, Chairman of the U.S. Catholic Conference Communications Committee, has recommended at least the training manual for every chancery communications office in the country. When I offer the workshop or course again, I will attempt to spread it out over multiple sessions--perhaps ten three-hour video laboratories--or at least an entire day, with 8-10 working hours. I plan to work with 15-20 students, all as full participants, provided we have sufficient access to studio space and video equipment for everyone to experience two professional on-camera news interviews. Our initial guidelines workbook has been dramatically improved through the workshop process. A finished copy accompanies this report. I will present this polished training manual to the participants before the workshop begins so that they will have been exposed to the basic information. I will set up the scheduling so that each participant not only has the role-reversal experience, but also an opportunity for hands-on demystification of video hardware by personally working the cameras, lights, make-up, audio board, microphones, video switcher, VTR and other technical equipment. If time and structure allow, I will also build in an opportunity to work with each participant one-on-one, playing back his or her interview tape, criticizing specifics and working through problem areas with individualized attention. I will also make certain that a financial support base is in place--whether through grants or some sort of tuition--to provide appropriate compensation for professionals and reimbursement for the expenses of student crews (who will also benefit from the experience) and the cost of workshop materials.

In summary, I am very pleased with this doctoral project as a significant first step in training church spokespersons for TV news interviews. I will be able to incorporate new insights in future communication workshops and in the published training manual which will flow from this report. I am grateful to my advisors and co-communicators who helped create and conduct these workshops; together we have served the church in its mission to teach, preach and heal. Together we have given the church, as a believing people of God, new ways to communicate its faith.

The news media will always remain media of means. The end is God. The way, the truth, the life is Christ. The journey is ours. The story is faith. The news is church.

If we will simply BE the church--feed the hungry, visit those in prison, serve the poor and powerless--the news media will take care of coverage of the message. No one had to buy media time for Martin Luther King's march in Selma or his "I Have A Dream" sermon on the steps of the Lincoln Memorial. When the church is church, the church is news.

Communio et Progressio, the Roman Catholic pastoral instruction on the mass media, calls for an emphasis on humanity, training, Third World consciousness, artistic taste, cooperation, and freedom--with the accent on the dignity of the human person and dialog with the whole world. The Church recognizes its call and the challenge to communicate the Good News or God story.

Dr. J. Philip Gleason, chairman of Notre Dame University's history department and a specialist in American church history, addressed the American Bishops Communications Symposium in 1974:

> "The Church's credibility problem involves, at bottom, faith.... People are asking basic questions, 'Is there a loving God? Does the Church convey trustworthy information about him?'!"

Our faith responds yes, there is a loving God. This project recommends the medium of TV news to communicate that trustworthy information.

We will get better at being and telling our story because as Avery Dulles, S.J. reminded the bishops in 1971:

> "The more I think about the matter, the more convinced I become that communications is at the heart of what the Church is all about."

ADDENDUM 1

LANGUAGING FAITH

Theology — theou: mystery, God; logos: wording, languaging — tries to put mystery into words, the ineffable into human expression. To do this theology needs bridges: analogies which lend language to the inexpressable. I believe that the most effective and efficient analogies come to us through the arts — especially in parable, story, myth and metaphor. I believe that the arts can build bridges between the human and divine, Hollywood and Heaven, Christ and Apollo.

I agree with Karl Rahner in Theological Investigations: "theology is really never the study of God — but rather the study of man and his experience of God." That experience is all we really have to study or reflect on. Doctrine, like love or prayer, develops when we reflect on our life experiences. Still, as Nathan A. Scott Jr. emphasizes, in The Wild Prayer of Longing: Poetry and the Sacred (Yale University Press, 1971), theology may be human language but it points to the holy and the sacred, and our experience of divinity, metaphysical identity, and transcendence — without which God is indeed dead.

Dostoevsky begins Crime and Punishment with this observation: "truth is a trust and a gift to the artist." I hope it is not too presumptuous to echo Chaim Potok in My Name Is Asher Lev: "I am an artist, theologian, and believer seeking truth" — even if Asher Lev is an observant Jew painting the pain of personal guilt into a crucifixion, and I am an observant Christian bursting with faith and broadcasting hope in a resurrection.

Faith always mediates mystery (theou) and understanding (logos). In Voice as Summons for Belief, Walter Ong, S.J. shows how the artist's work is always a word, necessarily communicating a belief and calling us to personal relationship with God or someone else. Alan Watt's Beyond Theology (Pantheon, N.Y., 1964) argues that we must change our modern Western image of self as a lonely island of consciousness to an Eastern mystical unity of the self and the cosmos. Mystery comes from the greek "meinv" to shut your mouth or keep quiet. Sometimes even the believing artist in search of truth has no other choice.

Carl G. Jung, in Man and His Symbols (Dell, N.Y., 1964) warns: "We have lost our spiritual, moral tradition; stripped things of their mystery and numinosity — nothing is holy....." Jung's solution: we will find God only by looking very low — in dreams and visions from the unconscious, in psyche soul symbols. John Henry Newman's Grammar of Assent indicates that faith is precisely our human response (antwort) to the personal revelation of God in Christ (wort).

I have to admit that my own faith often aligns with Nikos Kazantzakis' Zorba, who brings passion and wonder and the present tense to life: making "our food into dreams, visions, songs." My theology is sometimes as simple as Zorba's: "I think of God as being exactly like me. Only bigger, stronger, crazier." A lovely optimistic blur of the distinction between the human and divine. A far cry from Albert Camus' pessimism which sees absurdity in The Stranger, The Plague, and The Fall: in suffering ("Too many people climb onto the cross — merely to be seen from a greater distance — stepping on toes to do so ...."), in freedom (a "chore, a lonely, long-distance race"), and contemporary civilization ("A single sentence will suffice for modern man: he fornicated and read the newspapers.")

At least both Kazantzakis and Camus agree that faith must be an experience. It was Bonhoeffer who realized that there is no such thing as "cheap grace" or easy faith. Sometimes our faith is no more than suspended disbelief. In his course, "New Approaches to Christology," Kenan Osborne O.F.M. defines grace as God's giving himself to us the way he gave himself to Jesus' humanity — and our returning the gift of self. Henri Nouwen, in Creative Ministry (Doubleday, N.Y., 1978) outlines the five primary responsibilities of a Christian Minister — teaching, preaching, pastoral care, organizing and celebrating — as opportunities for BEING WITH: that is the sacrifice, the gift, the creative weakness. In The Wounded Healer (Doubleday, N.Y., 1972), Nouwen says we minister as the lonely and the vulnerable to the dislocated, rootless, and hopeless — and insists that the basic task of the church is to offer creative ways to communicate with the source of life.

In that humbling need, faith and art and communication come together. Our world is starved for the Word of Life and Prophesy of Love and Family of Faith and Myths, which are our shared memories. The images of true art offer nourishment and faith communication.

ADDENDUM 2

ADVERTISING

Advertizing is an exceedingly significant area of mass media — especially in the context of values communication, and especially when you realize that advertizers spent $25 billion for all media ads last year, which is roughly the annual national cost of higher education! Total advertizing expenditures last year were $43.7 billion. There are 6000 ad agencies in the U.S., with 500 companies doing related research. Plato warned that, in a democracy, persuasion could become more important than facts and knowledge.

Examining this phenomenon of rhetoric before truth in The Rhetoric of Democracy, Daniel Boorstin traces modern American advertizing to the early colonies' propaganda and self-promotion: emphasizing repetition, plain factual approach, ubiquity (billboards, posters, matchbook covers), self-liquidation (in that it would create a cliche like Kleenex or Xerox or Coke which eventually self-erased or at least obscured the particular product or brand), and the promotion of a folk culture with centralized values. Tom Leonard of the U.C.B. School of Journalism points out that advertizing sells feelings, not products, like the fear of not being loved; sells puffery, not facts; is suggestive, not really convincing; and, of course, wraps it all in fantasy, a twilight of wishes. Edward Hobbs proposes the provocative theory that commercial ads are really our modern miracle stories, "promising the hearer-viewer the possibility of liberation from the determined, the opportunity for freedom from bondage to Fate-hitherto" (in"Gospel Miracle Story and Modern Miracle Stories" in Gospel Studies in Honor of Sherman Elbridge Johnson, pp. 117 - 126, Anglican Theological Review, March, 1974.) The difference between the Gospel Miracle Story and earlier Hellenistic or later TV commercial "miracle stories is that the one Jesus called "god" or "Father" offered no conquest of the miseries of life as liberation from Fate, but rather offered only a liberation from endless repetition of (i.e. bondage to) the past....making suffering or loss or privation the means of creating new good and life for others."

Even if the analogy is deliberately imperfect, the "miracle" context does serve to highlight contemporary approaches to advertizing with its graphic devils, needs, saviors and salvation. Clearly, if the ads are selling feelings, then we consumers are buying satisfaction, love, happiness, youth, beauty, changelessness. To ascertain the deepest spiritual hunger of the American people, you have only to check the multimillion dollar research and produced ads: "Coke Adds Life," "You Deserve A Break Today," "Since We're Neighbors, Let's Be Friends," "Bringing Families Together."

Of course, you can probe even deeper. A sober, respectable professor at the University of California has made a convincing case for the sadomasochism and death-wish hidden behind the use of alcoholic drugs: he is able to find explicit graphic symbols and pictures of skulls and crossbones, demons and so forth, subtly insinuated into every photo-ad for alcoholic products. Vance Packard's The Hidden Persuaders (D. McKay, N.Y., 1957) documented some of the unvoiced secret needs being met by products: shaving enhanced masculinity and bathing represented a very deliberate confession of sins and ritual purification of the inner dirt in our lives and souls. Jerry Mander, in Four Arguments For The Elimination of Television (Morrow Quill, N.Y., 1978, p. 128-9) argues that if we just wanted to get clean, water and natural fat would suffice — the soap ads are actually selling white-ness, sterility (freedom from germs), sudsiness (cosmetic) and brand loyalty.

Basically, ads say that you can't cope with your own feelings, moods, needs, and anxieties — and, therefore, you need a chemical drug. Our feelings — and perhaps ourselves, to some extent — are converted into comodities. And even companies are respectable as Stanford Research Insitute are busy cataloging new areas where human feelings can be converted into needs, which the advertizers and merchandizers can convert into or at least meet with comodities. S.R.I. recently released documentation on the "18 inner feelings of an outdoorsman."

Other marketers use physiological tests to find out what grabs you. Electrodes hooked to a monitoring machine are measuring brain wave response to sample commercials at Neuro Communications Research Center. ASI Marketing Research in Los Angeles herds volunteers into a theatre called Preview House, where they rate commercials with a hand-held device. Volpan Marketing Research in Boston uses "voice pitch analysis" to check the reactions of prospective consumers. Erisco Inc. of Los Angeles has taken the old galvanic skin response (GSR is also called the "sweaty palms" test and works like the polygraph machine in lie detection) and added a psychogalvanometer which measures peoples' responses to everything from sex and status to soap! So far, they have computer databanked the reactions of 7,000 potential consumers, which they sell access to, so that researchers don't even have to talk to people. Telcom Research in New Jersey was eye-tracking to test TV commercials; infrared beams bounce off the viewer's corneas and onto the TV screen where they are recorded on videotape and played back to find the points and places of greatest interest.

All these tests can only really measure the intensity of response; they can't say what it really means: e.g. is that pretty girl attracting lust, envy or compassion? The many variables, from light and noise to the volunteer's emotional state at the time of testing, call into question the "scientific accuracy" of these physiological tests. However, executives will pay millions to have their hunches supported.

REMARKS

BY

FATHER MILES O'BRIEN RILEY
DIRECTOR OF PUBLIC RELATIONS AND INFORMATION
ARCHDIOCESE OF SAN FRANCISCO

FORMER VICE PRESIDENT OF
UNDA-USA AND VICE PRESIDENT
OF THE ASSOCIATION OF CATHOLIC
TELEVISION AND RADIO SYNDICATORS;
PRESENTLY, GOVERNOR OF THE NORTHERN
CALIFORNIA TV ACADEMY AND TRUSTEE
OF THE NATIONAL ACADEMY OF TELEVISION
ARTS AND SCIENCES

AT

A PUBLIC HEARING OF THE
COMMUNICATIONS COMMITTEE, U.S. CATHOLIC CONFERENCE
MARCH 24, 1979
MENLO PARK, CALIFORNIA

Ten years ago, when I was just beginning in mass media ministry, I had lunch with a Bishop friend and explained excitedly how film could enhance education; how photographics could bring gospel good news to our billboards, bullboards, and bumpers; how radio could reach our teens with musical message reminders of God's love for them; how slide-tape shows could bring light and life to the poor and powerless; how television could show people pictures of themselves from just the right angle so they could see God's image; how the technological revolution would wire our world into one happy family of God; how computers would give us insight and satellites would give us outreach; and how telecommunications would make us all, created in the image and likeness of God, more human, and therefore, more God-like.

The Bishop listened quietly for a half hour and then beamed: "I get it: an electronic church — church of the airwaves!"

My good friend had predicted what most religious communication would become. He had also foretold the hideous evil of electronic idolatry.

Most religion packaged and produced for today's mass media is blasphemous idolatry, a plastic parade of puffed up preachers, selling cotton candy christianity with air mail second collections. In place of worship service, they offer room service. Instead of Eucharist, they serve TV dinners. They fill a spiritual vacuum on our vacuum tubes with make-believe images and false gods. They are to religious need what McDonalds is to hunger: fast fill and heart burn.

Televangelists - including our own Catholic versions of Rev. Dale Carnegie and Monsignor Johnny Carson — promote a superficial, middle-class American civil religion: where sin is crime and virtue is partriotism. Like our airport Moonies selling safe flights, the electronic evangelists make it clear that your donation will be recorded by "GAWD" who will also notice if you don't send money to buy more air time to raise more money to buy more time...........

The "electronic church" offers manipulative showbiz, instant conversion, and one-way waspy, watered-down comic book bible. There is no suffering, no shared need, no cross, and no sweaty community. In fact, the "electronic church" is no church at all.

I am not disparaging the TV Mass or radio rosary or other forms of properly mediated local religious programming. Nor am I discouraging mass media technology at the service of the Church — like the teleconferencing we are doing right now. I am begging my church nationally not to embarrass us all by trying to package or produce a "church of the airwaves."

Please don't try to put Christ or the Church on TV, radio or film — Christ and Church can only be realized in personal encounter and experienced in community! Please, in an age crying out for saints and mystics and holy leaders, don't send clever producers, energetic engineers and prepackaged pluperfect superstars.

I have been on TV at least once a week for nine years — and on radio at least once a day. I have made dozens of films and created dozens of multimedia campaigns. I have written four books and hundreds of articles, syndicated in both religious and secular newspapers. And all of it is just another way to be a parish priest — with TV instead of a pulpit-microphone, and radio rather than a telephone, and newspapers in place of parish bulletins — another way to reach out, a simple excuse — like most of what we do as church — to remind people that God loves them.

Instead of going to hospitals and prisons, I visit stations and studios. And the best part is the pastoral: the directors and producers who make their confessions and peace with God, the film editors and musicians who bring their babies for baptism, the management and sales people who come for counselling and healing. It's not show-biz, its service; it's not production, it's chaplaincy. Please keep our mass media ministry pastoral, personal and prophetic.

I'm not naive. I know it requires power to change or convert the world into the kingdom of God. But politics, production, even prestige won't do it. The power needed isn't clout-power, but love power; not star-power but prayer-power. The most important decisions are not made in board rooms and managers' offices and production round-tables or martini luncheons — they're made in living rooms and kitchens and on long walks. That's where we need to be, as church, as communicators.

Our new communication collection's main purpose and accomplishment will be to alert pastors and people to the many ways contemporary media can be used to bring us all closer to one another and to Christ.

At a national level, kindly resist the temptation to play technological tinker toys. Don't build a Catholic CBN. Don't create a "St. Seseame St." or a "Roman Numeral LX Minutes." Rather provide services that can't be offered locally.

1. Develop a national Public Relations and Information Office to take an aggressive approach to secular news media, in order to inprove the negative image of Church nationally and to counter balance the clear anti-Catholic bias in our country.

2. Create a national Media Resource Library of hardware and software that will help us put our heads and resources together — then we can reach out to the unchurched.

3. Help us develop media material for local use — news services and insert films, tapes, and photographics — especially in evangelization and adult religious education.

4. When the seductive allure of network production and programming overtakes you, I pray that you will exorcise the demons by producing instead several lovely little radio and TV P.S.A. love-spots, as the Franciscans and Mormons do so magnificently!

5. And remember, if we take a pastoral approach to media, we don't have to do it all ourselves — we can encourage and motivate the professionals to do it for us: the way Pat Sullivan does with network religious producers or Bud Kieser does with his brilliant "Humanitas" awards for the most humanizing network productions.

6. Please don't just "go national." Instead "go international" — and help major Catholic syndicators communicate hope and healing to our powerless brothers and sisters around the world.

7. And "go local" (the whole communications industry is anyway!) and offer local diocesan communicators grant opportunities, as CHD does, to maximize our potential.

8. Give us advocacy or gospel presence in Washington D.C., so that law makers won't give away our precious media resources to the highest bidder.

9. Provide our national Office with the budget, personnel and personality to develop a ministry of service to individual media leaders and to the industry nationwide.

10. Initiate and organize training opportunities that will take us beyond Loyola's excellent introductory summer school; and training tools that will enable sisters, priests, teachers, parents to understand and thereby control the wired world we live in and are called to transform.

In addressing the provocative question "How should the Catholic Church invest its national communication resources?" I still find it helpful to ask what Jesus, the Word, the Verb of God would do.

I agreed with Malcolm Muggeridge's "Dead Sea Video Tapes" thesis that Jesus would resist the fourth temptation: to appear on network TV — it's simply too time consuming, too impersonal, and too mediated.

I do believe, however, that Jesus would choose two or three of his kindest followers and suggest gently: "Go out there and break bread with those people and hug them and tell them my Father forgives them and see if they can find a way to communicate 10 Commandments and 8 Beatitudes in 30 seconds."

ADDENDUM 4

ART AS LANGUAGE FOR FAITH

Let's not bog down in the "what's good art?" debate. I'll accept Picasso's definition reluctantly: "Art is a lie which makes us realize the truth." I like John Dewey's better: "art is a deep realization of intrinsic meanings" or Amos Wilder's in Theopoetic (Fortress, Phil, 1976) which defines the arts as "carriers of meaning and value in society." Kevin Wall, O.P. explains Aristotle's "art imitates nature" in his (Poetics) not as copying but creating — and making aesthetic.

I resonate better with J. D. Salinger, in The Catcher in the Rye (Bantam, N.Y., 1945) who says that great literature is "when you get done reading, you wish the author was a friend and you could call him up whenever you felt like it." As John Dillenberger often explains: great art transcends as well as mirrors, forces us beyond the present to the past and future, and offers insights about our common humanity.

In the end, quality judgements are impossibly hazardous. As Philip B. Crosby points out in Quality is Free (McGraw-Hill, N.Y., 1979): "Quality has much in common with sex. Everyone is for it (under certain conditions, of course). Everyone feels they understand it (even through they wouldn't want to explain it). Everyone thinks execution is only a matter of following natural inclinations. And, of course, most people feel that all problems are caused by other people."

Archibald MacLeish in Poetry and Experience (Riverside Press, Cambridge, 1961) explains the artist's bold urge, despite the hazards, to comtemplate the mysteries of creation and life, from his center, with his universal analogy: he speaks not to express his thoughts , because he must. I spent a delightful afternoon last summer with Lowell Thomas who had just remarried the previous year at age 85. When some of the group expressed wonder, he told the story of his grandfather who remarried at age 115. Someone asked: "Why would anyone want to marry at that age?" Lowell Thomas answered: "He didn't....he had to!"

Ironically, it is sometimes easier to agree on criteria for sacred art, which I have referred to as creative religious communications.Thomas Merton lists the attributes of art as: original, spontaneous, creative, intellectual, inspiring, and competent; that it be sacred also, add: traditional, living, sincere, reverent, spiritual, and catholic. Nathan Scott Jr., in Modern Literature and the Religious Frontier (Harper, N.Y., 1958) describes sacred art simply as "a calculated trap for meditation.") Amos N. Wilder, in Theology and Modern Literature (Harvard Univ. Press, 1958) compares religious art to the transubstantiation of the Mass — a discovery of the divine in the created.

In Secular Art With Sacred Themes (Abingdon, N.Y., 1969), Jane Dillenberger sees Christian art develop as both relief from persecution and part of a world mission, a cultural self-expression: never defining but confessing Christ. Edward Hobbs in "The Gospel in So-called Secular Drama" (Christian Faith and The Contemporary Arts, ed. F. Eversole, Abingdon, N.Y., 1962) distinguishes between object matter (outer form) and subject matter (inner content, leading to self-understanding): not the work which protests "Lord, Lord" — but the art which offers to do approaches beauty, insight, God through the finite: from the metaphor of all human movement. Andrew Greeley in The Jesus Myth (Doubleday, N.Y., 1971) invites us to embark on a pilgrimage with Jesus — who is real precisely because he is poetry and his life and message are symbols of God's love for us.

ADDENDUM 5

" THE FUTURE AIN'T WHAT IT USED TO BE "

Let me tell you about my friend, Father Pat. Some people refer to him as the "mass media minister." Others call him "that crazy communicator" — which is really a compliment. He is always finding new ways to use modern communications for his parish family at St. Gabriel's.

Fr. Pat knows that prayer — talking and listening to God — is communication. In fact, God — Father, Son, Spirit — is communication. And the church — family, faith, forgiveness, fun — is communication. All life, love is communication.

Fr. Pat also knows that mass media are either allies or enemies of family and faith. Television, radio, photographics, film can either distract from God or bring St. Gabriel's parish family closer to God and one another. This realization helped Pat over his nervousness about electronic gadgetry and the parish council over their hesitancy to invest several thousand dollars in a parish media resource library.

"If God wanted us to use all this mass media hardward," Pat used to say, "He would have installed electrical outlets in our navels." That was before he discovered how simple the new equipment is — besides, all the grammar school kids know how to operate it, anyway.

What really turned St. Gabriel's Parish Council around was the massive effort by the Catholic Church nationwide to begin using modern media like TV and radio more regularly and to make media resources available locally.

One member reminded the council of the beautiful Mormon spots on family communication: "If they can do it, why can't we!"

In additional to supporting the national effort, they also decided to start a Media Resource Library for St. Gabriel's. Most of the stuff in the library they already had: the usual 16 mm projector (with about two dozen short films like the Parable about Jesus and Everyone, Everywhere about Mother Teresa, which are cleaned and repaired by a young film buff in the parish) and screen (two women parishioners made another special rear-projection cloth screen with dark wood sides for film showings in church), two slide projectors with an inexpensive dissolve unit to change slides smoothly and quietly (together with a donated and well-indexed inventory of over 1000 slides), two film-strip projectors (with a dozen or so specialized topical film strips — and dozens more at the diocesan CCD Office), a durable record player (with a growing library of everything musical from teen disco and liturgical folk songs to pre-school sing-a-long and retreat meditation background), a very portable audio casette recorder (with an expanding lending library of audio casettes featuring leading theologians and inspirational speakers — who are now able to reach even St. Gabriel's freeway commuters with cassette players in their car), and an overhead transparancy projector (with lots of little helpful transparent sheets with lyrics, charts, special announcements and other visual aids for use in church — and even in school.) Nothing fancy, Fr. Pat insists, but plenty practical and pastoral!

St. Gabriel's Media Resource Library also has two video tape recorders (VTR's: 1 JVC and 1 Sony) with color TV monitors, which can be set up in the rectory, church, social hall, classrooms or (easily portable) in parishioners' living rooms. The library already has about 25 different videotape cassettes which anyone can put into the VTR's for playback.

The "top ten" video favorites or most played programs include a "Welcome to St. Gabriel's", a 15 minute orientation overview of parish leaders, groups and services (which Fr. Pat claims is easy to update since most St. Gabriel's leaders enjoy introducing themselves and their work in the parish family), a mini-series of three 20-minute discussion starters for adult religious education (which they also take out "on the road" to hospitals, nursing homes, prisons, and other shut-ins), another mini-series of 12-minute programs of sacramental preparation for both the children and their parents (Fr. Pat is thinking of dropping in some Christian commercials, to make the TV experience even more real for the kids than a talk or a book or even a film), a half-hour taped "model" of a typical wedding rehearsal (Fr. Pat emphasizes that the best thing about Sr. Gabriel's video center is that anyone almost anytime can drop in and play the video tape of their choice), a vocation special, a cassette copy of NBC's "Jesus of Nazareth," and, surprisingly, a 10-minute stewardship tape about the theology of parish financial support (which Fr. Pat bought for a song from either the Methodists or Lutherans — he can't remember which!)

Fr. Pat and St. Gabriel's obtained a special grant from their diocesan communications commission (which keeps half of the national Catholic Communications collection each year) in order to buy a portable color video camera, which they use to record preachers (amazing how sermons have improved!), lectors (people can actually hear and understand the Word proclaimed), teachers (the camera catches those little idiosyncracies), visiting resource people (building up the number of adult education video cassettes available — and one hour video cassettes get cheaper every three months), weddings and baptisms (a TV cameraman in the parish records special celebrations for a reasonable charge and gives the profit to his favorite charity, St. Gabriel's Media Resource Library), and occasionally, marriage and family counselling sessions (most people are not quite ready for this: they have a feeling that their session is actually being broadcast!)

Someday, Fr. Pat plans to use their little portable low-light TV camera to help people prepare for death by recording a half-hour video interview, which would sum up a parishioner's values, memories, faith, hope and loves — and provide the family with an invaluable "telegift" for many generations.

Fr. Pat has other mass media dreams for St. Gabriel's: a "telephone tree" that will enable every family in the parish to be reached within an hour; a printed weekly bulletin and monthly newsletter in color with photos and articles (all of which say "we care about you" in a way that mimeograph cannot), a parish communications committee which will develop creative contracts with local radio and TV statios for public service messages and with local newspapers for announcements and coverage of parish activities and with the local Cable TV company to schedule values programming into private homes, for after-school and weekend family catechesis; and access to the local university's computer to handle all of St. Gabriel's lists, numbers, mailings, growth projections and development proposals.

It is only fair to tell you that my friend, Fr. Pat, is really a composite of hundreds of priests all over America who are communicating Gospel Good News with every means or media they can get they hands on. In a sense, Fr. Pat is really all of us. We are already professional communicators, using media like phones, letters, signs, songs, bulletins and bumper stickers to remind our people that they are God's people — and He loves us very much.

Collectively and singley, "Fr. Pat" knows that the most important thing is for us to get together and support one another, locally, and nationally — "to the ends of the earth."

Fr. Pat understand patiently that Rome and Christian Family weren't built in a day — but also that the future ain't what it used to be.

CREATIVE ALTERNATIVES AND CREATIVE RELIGIOUS COMMUNICATORS

Radio and T.V. media can be used for religious communication without going "on" them. Barbara Ryder's experiments with educationally handicapped or slow learners in New York have demonstrated how television can be used to capture the attention of Junior High School students and motivate them to learn. With a grant-supported investment of several thousand dollars in Sony ½" video overhead cameras, video tape recorders and playback monitors, she selects the 25 "slowest" students and presents each with a half hour of fresh video tape and the challenge, "make a show." The kids have produced fascinating programs on everything from neighborhood documentary reports to how to build and ride your own unicycle — and in the process have learned to read (program research and documentation), write (scripting and story-boards), and count (run sheets and timing).

At a high school for "delinquent" girls in Chicago, Sister Ann Christine Heinz teaches an entire full-course curriculum from the programs on prime-time television: history, English, geography, social studies, psychology, science, family life, and, inevitably, religious values.

Naturally, many other teachers and preachers have "piggy-backed" national media- stimulated "common experiences" from "One Flew Over the Cuckoo's Nest" to "All In The Family" and "Jesus of Nazareth" — and the more industrious spend the time and energy to preview up-coming film specials and T.V. prime time series and prepare their people to derive maximum spiritual and educational benefit.

Many religious communicators are following the lead of Fr. Ed Nadolny of Hartford who splices bits of old films together to create a new movie and message; or Fr. Larry Quilici of Las Vegas who uses national commercials edited together to preach, pray and educate; or Sr. Charlotte Tschirhart of the Teacher Learning Center in Oakland who mixes well-known musical recordings with familiar films (sans sound) to produce a whole new experience; or Fr. Bob Nygaard of St. Paul-Minneapolis who uses closed circuit video to train preachers, lectors, and lay leaders in the "do's and don't's" of religious communicating; or Frs. Gene Clark of New York, Maurice Fox of Washington, and Joe O'Brien of St. Louis who use highly produced pre-taped television masses to create "video worship communities" of the sick, shut-ins, and hopitalized; or Fr. Leo Remington of Portland who has made filmmaking a youth ministry and the movies his sermons or Pat Kowalski of Omaha who has provided portable 3/4" video tape recorders and playback units for every county in her diocese and supplies them with religious programming from a central circulating library of 3/4" video cassettes; or Adam Medrano of San Antonio who obtained grants to video-tape his Mexican American Latinos at work, play, and prayer in a "Festival" series of bright enlightening shows he then distributes to stations crying for Spanish programming; or Fr. Ron Saucci of Maryknoll Films who has used location documentaries to provide a new cinematic look at the Third World, which substitutes love and respect for the guilt and ache prompted by the swollen-bellied, bug-bitten babies and condenscending paternalism of earlier mission movies; or Fr. Terry of the New York Vocations Office who has mounted dramatically successful multimedia campaigns (free space on radio, T.V., billboards, car cards, etc.) to turn on young people to the possibility of ministry; of Fr. Bert Akers of Sacred Heart Productions who has mixed silent film footage, pre-recorded symphony music, and original peotry to create moving meditative moments for TV spots ; or the order of religious sisters in Los Angeles who have used the puppets and format of Sesame Street for the televised teaching of catechetics; or Fr. Ken Jadoff of New York who has scripted a series of ethical public service announcements for T.V. through the creative use of computer animation; or the Franciscan's Teleketics and the Cronin's Ikono-graphics which use 16 mm, film strip, and cassettes for multi-media catechetics. There are other pioneers proving that mass media can be made allies of and vehicles for the best in relgious communication.

And still other modern technologies and mass media remain to be fully explored and utilized by religious communicators. The telegraph, telex, and teleprinter are beginning to be harnassed effectively for religious news wire services and rapid national and international dissemination of denominational intracommunication. Computers have been programed to facilitate church work in many areas: census demographics, mailing lists, inventories, and, of course, financial bookkeeping. Microfilm and other storage-retrieval systems are becoming more common and comfortable in the process of modern ministry.

The development of coaxial cable and optical fibers will bring hundreds, even thousands of channels into the homes. Early experiments in lasers and holographs promise dramatic improvement in telecommunications. Already, the mushrooming of cable or community antenna T.V. stations has made "narrowcasting" possible: local studio production and home-delivery on a free-access channel — Fr. George Byrne in San Diego and Rev. George Conklin in San Mateo have experimented successfully with this model for Christian values education — as well as the reception of specialized programming for particular groups on up to 80 channels. Unfortunately, too much of the utilization to date has been limited to weather, stocks and porno's. Hopefully, religious communicators will soon catch onto and hold of these powerful media for proclaiming even better news.

One of television's greatest drawbacks at present, it's one-way-only communication, is disappearing with the advent of digital and two-way T.V. The industry may initiate services with economically-inspired benefits such as ordering groceries pictured on the tube) from the kitchen or voting candidates and issues from the living room T.V., but money and politics will gradually be complemented by humanizing, specifically educational uses. A promising example was provided by Jim Riley of U.C.L.A., who interconnected six cable stations in greater Los Angeles, enabling a teacher and class in each studio to cross-communicate on split video screen with all of the other five- simultaneously.

Microwave or Instructional Television Fixed System (ITFS) is already being used with measurable impact by at least a few religious communicators. Seven major Catholic Dioceses in the U.S. have leased high frequency video bands, constructed production studios, and are transmitting simultaneously on as many as four separate channels to churches and schools and parishes, hospitales, offices, and community centers which can be equipped inexpensively to receive the micro-wave signal and, when the E.T.V. is interfaced with CATV transmission, the same programming can be carried into individual homes. Our own 4-channel E.T.V. here in the Archdiocese squirts programming to over 100 schools, cable relays, and even satellites, courtesy Ames Laboratories in Mountain View.

Meanwhile, video capability in private homes is undergoing a revolution of its own with the birth of video disc and the proliferation of home videotape recorder (VTR) systems, which allow individuals buy and/or record their own video cassette for playback on their own video cassette for playback on their own T.V. sets. Sony's Betamax (approximately $1300), RCA's Selectavision" (approx. $1000), and Quasar's VTR are already on the market — with individualized cassettes (and, unfortunately, incompatible formats), costing from $18 for two hours to $25 for four hours of recording capacity. Pre-recorded cassette copies of everything from feature films (often bootlegged) to religious education programs are being produced for mail order and supermarket sales.

A most insightful study by Dr. Corinne Hart of the Franciscan Communications Center points up the value of such personalized video disc or cassette programming for religious education in the home and family. As the American family becomes less authoritarian, more mobile and somewhat more extended, family values-sharing can develop personal and social identity in our pluralistic society. As child development research establishes the indisputable primacy of the family in influencing character formation, and as Christian education research indicates an increasingly experiential understanding of faith communication through human relationships, such personalized or "familialized" video disc or cassette religious programming for the home-VTR will provide an invaluable support system for Christian family growth toward God.

In addition to improved software content and capability, telecommunication progress in hardware offers encouraging new opportunities. The portapac or portable video camera is being perfected in minicam or electronic newsgathering (ENG) video gear. The A.C.C. in San Francisco is one of several religious communications centers that use this equipment regularly to taped special programs for broadcast.

Fr. Mike Rice in Kansas City uses the minicam to prerecord "video press releases" about local religious events for local stations. As religious communicators gain access to the equipment, they will discover that the process is better, faster and cheaper than filmmaking or any other previous form of audio-visual actuality documentation.

The utilization potential for portable video taping with easy home playback stretches with the imagination. Pastorally, people might be encouraged later in life to take the time to bring together their family and friends, special mementos, the lessons life has taught them, their hopes for loved ones — and record all on a respectfully produced ½ hour video-tape: a truly "living memento" to console the family after death (a far more fitting focus than embalmed corpses, for Christians who believe...

in resurrection) and a personalized recorded "roots" for many generations to come. This outrageous idea is called "Telegift" in my book, Set Your House In Order (Doubleday, N.Y., 1980.)

The national space program offers one of the most recent and exciting media for religious communication: satellites. Since Congress passed the Communications Satellite Act of 1962, we have become aware of the inevitable impact on developing nations, on nationalism and on the cold war(s) — as well as their potential for providing informational, educational, and health services to our own country's poor and powerless, and to religious faith groups.

A number of fascinating proposed uses are already being explored: two-way video teleconferencing between national agencies and regional branches via 100 - 200 ground terminals; the delivery of educational and medical services to lesser developed countries; a library system of reference interviewing, centralized acquisition, with 500-1000 terminals to handle two-way video, voice and data, located in major seminaries, universities, and selected resource centers; delivery of educational services to small and rural churches; inservice training and volunteer teachers in churches, day care centers, and other community service organizations; high quality educational programming for professionals in churches, synagogues, schools and chaplaincies international disaster relief coordination; missionary communication, e.g. of health aids in remote areas in order to provide diagnosis, treatment, and follow through; and the distribution of public service religious radio and T.V.

programming — to mention only a handful of the more obvious immediate needs and possibilities.

I have "played" with two: InfoMedia's "The Planet System" which is computer conferencing on an international network: all those with their own terminal access can send and receive anytime anywhere — the computer memory bridges time and space; and "Community Memory" which is a computer-accessed resource bank of community information — whenever the terminals, located in music stores and markets, were free for use by anyone with a question or need, the screen would blink the invitation "TOUCH ME."

A practical example of the use of space satellite technology for religious communication has been set up recently between Israel and New York. Yeshiva University will establish a computer terminal at its Washington Heights campus that will be tied by satellite to a computer at Bar Ilan University, where 12 centuries of rabbinic replies to questions on religious law and social problems are stored: some 500,000 responses from 5000 different authorities in hundreds of millions of words in Hebrew and Aramaic. Once this vast body of religious information is indexed, cross-tabulated, translated and fed to the computer, Jewish scholars will have instant access to centuries of religious tradition and teaching, libraried thousands of miles away.

Recently, The Catholic Bishop's National Conference in Chicago was videotaped and beamed to the satellite which normally carries "Home Box Office"movies and relayed directly to Teleprompter Cable outlets throughout the U.S., which in turn delivered the conferences live and instantly to tens of thousands of subscriber homes. A similar system was developed and utilized by Westinghouse Broadcasting to replay the Bishop Neumann canonization in Rome to commercial stations throughout the U.S. for live on-air broadcast. Of course, network coverage of last year's Papal deaths and elections was only standard operating procedure — microwave, satellite, common carrier lines, and local broadcast — with the color cameras trained on a puff of smoke from a Vatican chimney instead of an olympic torch.

Living with Guilt

by Father Miles O'B. Riley

A recent article in the New York Times stated that one of the 24 channels on the new RCA communications satellite will be devoted 24 hours a day to distributing religious broadcasts to stations and cable systems around the nation. There are now some 1,400 radio stations, 30 television stations and 66 cable systems in the United States that specialize in religious broadcasts, and their numbers are increasing rapidly. In fact, religious broadcasting is one of the fastest growing sectors in communications, with revenues often estimated to exceed $500 million a year. The fastest growth is among paid religious broadcasting, mostly done by fundamentalist and evangelical Christian ministries who solicit funds and pay for prime local time. This "electronic church" is causing consternation among some established religious leaders who feel that the electronic preachers are mostly "pitchmen" who raise money but fail to establish any real contact with their far-flung audiences. Father Miles O'B. Riley, Communications Advisor for the Archdiocese of San Francisco, here satirizes religious broadcasting in a fictional interview with the Reverend E.E. Plastikandle.

"Put one hand on your tuning knob and one hand in a bucket of holy water -- and feel that spirit moving through your body! Feels goood!"

That's the way E.E. Plastikandle talks. He always adds an "o" to good -- and subtracts an "o" from God, which becomes Gawd.

You feel goood because he feels good -- and good, like happy, rubs off. And feeling's the name of the game. And Gawd sees that it is good.

The first thing *you* see is the smile. It's not real big. Just omni-present. And exuding professional confidence. Like the finalists on a Dick Clark Dance-a-thon.

If the smile is a touch saccharine at least it's sugarless, which fits into the suit.

Now that's a story, that suit! You have to say suit singular because you know it's the only one. Nobody would go out and buy four or five identical suits, right? Besides, a single suit is a sign of gospel poverty.

Of course, the fact that it is obviously a $500 immaculate original screams class. And that after all is the bottom line. Poverty may be a legitimate means to the end -- at least for the poor. But the end is success. That's it: the suit and the story -- success.

At the same time, Plastikandle knows how crucial it is to balance that sartorial semblance of Godly glitter with a touch of rustic, rural plain talk or "soft-speech." The unenlightened and the just-pure-jealous call it "soft-sell." They miss the point. The down-home drawl, the elisions and contractions, the grammatical devil-may-care nonchalance bespeak a "we're all in this together" concern, the urgent idiom of the American working man. You might say that Plastikandle's elocution is to language what hush-puppies and leisure suits are to clothing.

Plastikandle has the common touch. He talks to people where they live. He's not afraid to get dirty, to get involved with the deepest problems of human existence:

suffering, loneliness, hunger, oppression, powerlessness, fear, alienation, disease, drugs, despair, death. He talks about them all. He is especially fond of talking about problems that begin with the same letter.

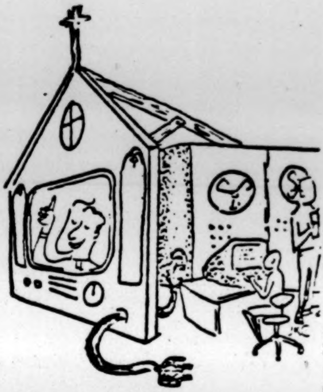
Plastikandle avoids talking about problems with political overtones or strong lobbies: e.g., abortion, (economic) wars, pollution, housing, welfare, tax bills, (government) subsidies, homosexuality, multinationals, unions, divorce, (extramarital) intercourse, alcohol, nicotine and TV commercials. He states his position clearly, forcefully: "Particulars divide people. I have come to bring harmony -- whenever possible, three-part!"

Plastikandle likes to get to the bottom of things -- to Evil and Sin. Now, while definitions can also be divisive and pretty superfluous when you're holding a Moroccan bound King James in the hand closest to the microphone, a definition or two at this point will help draw out the message behind the man.

"God's law," Plastikandle reiterates, "is written in our hearts and the heart of His creation." This natural law has been distilled in the Constitution, Bill of Rights, and Red Cross Handbook of the United States (promised land of the New Testament.) Therefore, evil may be seen simply as civil disobedience. Sin, of course, is crime.

The problem of evil, succinctly summarized by Plastikandle in his mini-series of twelve sermonettes, derives ultimately from Eve's tease in the garden and Adam's subsequent unwillingness to turn over a new leaf. "The woman made me do it" continues to account for some not very original sin. But most important are the corollaries. If evil is civil disobedience, then good is obedience to the laws of God and man, government and state, supreme court and city hall. To put it plainly, good means not hurting anybody and not getting caught.

Likewise, if sin is crime, then virtue is law enforcement -- especially when it comes to private property, over $10 in value, which belongs to an individual (as opposed to Macy's, Safeway, or the company you work for.) Other obvious exceptions to absolute law enforcement include the Internal Revenue Service, the State Highway Patrol, and people who disagree with you or don't believe in God or are obnoxious.


Group Media Review / Judy Cramer

This divinely revealed legal foundation is important for Plastikandle, because he will build on it. Oh, will he build! Envious outsiders have accused him of having an "Edifice" complex. He is always "sharing dreams" for a new complex: a hospital, church, university, museum, center, gallery, monument, or television studio.

He builds not out of need but out of "vision." With a unique blend of Saul Alinsky and Karl Marx, Plastikandle repeats, "Nothing brings people together like a common collection." You can't deny the impact of his structures. Even agnostic tourists have been known to glance at a Plastikandle creation and exclaim with true spontaneity: "Jesus Christ!"

It's not just buildings. Plastikandle wants people involved with advanced adult religious education and home bible study. Two of his fastest moving pamphlets are "Metanoia Through Myth" and "The Superstitions of Evolution." But his biggest -- referred to in the trade as a platinum "monster" -- is the best-selling hard-cover *The Power of Positive Pretense*, soon to be released as a movie made for TV, which will serve as a pilot for a new series, which will be syndicated abroad with subtitles, and then reissued as a cassette package, with accompanying study guide, batteries not included.

The Power of Positive Pretense or "P-3," as everyone on the Plastikandle payroll affectionately refers to it, contains his basic message -- with considerable overlap for emphasis. The object of life is neither penetration nor withdrawal, but rather escape: i.e., not to get through it, but around it! "P-3" doesn't worry so much about what others think, but gives one permission to like oneself -- without all the razzle-dazzle of exercise, seminars, meditation, mantras and mandalas, rhymes and relics.

You may have already noticed a subtle similarity to the early gospels. At this point Plastikandle parts company with the original. He prefers his christianity cultural and comfortable. Naturally, no one chooses a steady diet of cotton candy and chocolate chip cookies -- but for a weekend pick-me-up or a transcendental transfusion, a shot of supernatural sweetness can be mighty energizing.

Besides, Plastikandle likes it comfy. The world may know him as the "mass media minister with much more music in his message," but close associates call him "Painless Plastikandle" or "P-2." He keeps the problems far enough away (like the evening news) to be somebody else's problem, and numerous enough (like the evening news) to be an overwhelming turn-off: "There's just too much to be done. We're gonna hafta put God in charge here. Now let's see if we can get Him to make a housecall. . . "

Hey, don't misunderstand! Plastikandle's got nothing against churches -- even if they do smell funny and have a lot of hypocrites kneeling around. It's just that, if everyone went to church, then there would be no one watching TV, listening to the radio, or going to the ballparks and drive-in theatres where Plastikandle does his number.

The main thing Plastikandle calls crowds to is comfortable conversion, a kind of instant total rehab, a jiffy insert-a-god, in keeping with the accelerated expectations of our age -- nothing more embarrassing or painful than raising your hand to go to the bathroom or walking to the pencil sharpener at the front of the class.

Of course, he has expenses. Hey, this is the real world. And it costs money to make money or save money or save souls. So you go ahead and send for that free statue that glows in the dark and sticks to the dashboard and prevents accidents and traffic tickets, and the computer coughs up contribution requests for the next three months or four telethons, whichever comes first.

But people don't really mind a little air mail second collection, especially if an attractive self-addressed stamped envelope is enclosed. Americans are not only the most generous and gullible people in the wired world, they also instinctively distrust anything that's free or even too cheap.

Plastikandle has realized something that the rest of the country has been missing. It's not the sex game shows and the violence of soap operas and the passivity-producing news and the love-for-sale commercials that are destroying the fabric of the American home, family, marriage. It's the fact that TV football, four out of seven days a week (if you count Howard and the Cheergirls on Monday nights) provides multiple orgasms that no wife of longer than two and a half years can compete with.

Americans are not only ready to live vicariously, they are ready to put someone else in charge. This was Plastikandle's overpowering insight. People want to delegate both the virtue and the act of faith: to a born-again president or the morning horoscope -- to someone, something else, to do their believing and risking and suffering and changing for them. Watching TV means never having to say you're sorry. The world was ripe and ready for an electronic evangelist.

E.E. Plastikandle was up to the challenge. He saw, he got seen, he conquered. He's one hell of a preacher, that Pastor Plastikandle!

ADDENDUM 8

"AND HEEERE'S JESUS...!"

THEOLOGY AND THE ARTS — OF MASS MEDIA

The average American sleeps 2500 hours a year; spends 1400 hours working or 1000 hours in classrooms; 700 hours eating; 1600 hours watching television; 400 hours reading newspapers, magazines, and books; 50 hours in church; and 8 hours a year listening to homilies.

Gutenberg, Goebbels, Gallup and Graham would agree: more moral values and deeper spiritual formation are communicated by 2000 hours of mass media than by 8 hours of sermons.

Buy why, when, how, did theology journey from the safe space of temple sanctuary and the logical black and white clarity of the Bible to the subliminal labyrinth of a mass media marketplace?

Technology and theology courted each other gingerly in the beginning. Thomas Edison hardly envisioned a relationship when pictured the phonograph and the kinetoscope as mere imaginative steps toward a complete imitation of nature. It took a churchman-artist to bring the two together. Ralph Waldo Emerson left his Unitarian pulpit in 1932, salvifically disturbed by Stephenson's "Rocket" steam-locomotive and the coming industrial age, the coining of the term "technology" by a Boston colleague three years earlier, the optical experiments of Belgian scientist Plateau who made pictures move (demonstrating the persistance of vision), and the new passion for individualism in the Romantic Revolt.

Focusing on more of a happy medium than a merger between theology and technology, Emerson returned to a secular pulpit to preach a life style, Transcendentalism, "between Unitarian and commercial times" — which became a religious mpvement to create one's own world in a growing climate of everything on the move. And from Emerson's "divine immanence" to Thoreau's "radical paganism" to Walt Whitman's "erotic mysticism" to Vachel Lindsay's "mysticism" are short steps, leading into the 20th Century's liberation" of the human personality in life and art.

Philosophy and science were in sync with the arts and the times. Existentialism and Einstein's theory of relativity emphasized motion over matter. The "procession" philosophies of Teilhard de Chardin and Ernst Bloch saw in all matter an inner restlessness, a longing for form: for Bloch the pull was vacuum, for Teilhard it was God. Theology and technology were coming together: in motion.

As sociology began to replace natural philosophy, electronic media documented mountain expeditions and space flights, witnessing the demise of the Gods of nature and challenging a new theology of life and a God-man partnership in a global village. Theosophic meta-communication began to emanate from the miracles of cinema, radio, and television.

From 1895 to the "talkies" was an era of mystical participation accenting the bond of holiness between creature and creation, allowing art and philosophy to reflect man within the secure embrace of the universe. From the birth of the sound film to the death of Marilyn Monroe and the Hollywood Dream Cult in 1962, was the era of passive identification, propagandist control and technological manipulation of the masses, especially through advertising. With the advent of the mature theme, message media as catalysts for ideas, and electronic direction-creation as an authentic art form, the last fifteen years have become the era of theological dialog: a tenuous mating between technology and faith.

As the crystal palace sanctuaries for the magic of the silver screen copied and for many, gradually replaced the cathedrals of traditional religion, the electronic media have assumed many of the functions of Christianity and its churches — more boldly, media types and hypes have become our new heroes and myths and mass celebrities from Arthur Godfrey to Johnny Carson have become the high priests of a new cult.

FAITH?

Decidedly not a new religion, the commercial entertainment media neither promise nor provide transcendence. In fact, with their copy - written mix of fantasy and humor, they undermine traditional modes of belief and force us to reapproach God with new forms, functions and faith, sometimes at a soul altar whose antependium has become a screen.

CREDIBILITY?

Most people bring to the image media seeming passivity, but actual active involvement (choice, expectation, attention, and emotion response) — or at least what Aquinas called "obediential potency": the passive willingness of the believer to be shaped. But media disciples maintain a calloused skepticism — so that any faith response must necessarily be flexible or fragmentary, or both.

SACRED?

Mircea Eliade observed that all pre-modern societies needed to live in or near the sacred — which is equivalent to a power, a reality, a being. But as sacred trees were replaced by cathedrals and they in turn dwarfed by skyscrapers, new sources of hope, courage, meaning, and harmony had to be found. The electronic entertainment media reassured us of our freedom, power, individualism and helped us ease (escape) the formless fear and tension of co-existing in a technological environment .

MYTH

In primal time, religious myth explained relationships between creature and creation, creature and Creator. Myth tells sacred history, records a larger reality still partially alive in the social, spiritual lives of people. Religious myth contained and cultivated morality, belief and ritual.

Electronic, prime time media myths marry fantasy and need, bring problems closer, making solutions seem more distant. Still, mass media emphasis on process and movement (rather than substance and character) creates a new time frame with its own usually predictable relationships and resolutions; and draws us into a larger reality where new mythic paradigms, the power personalities or heroes (from newscaster to megastar, from D.J. to M.C.) witness to the values of individuality, freedom, and control over destiny.

HOLY HEROES

From sacral time to prime time, our heroes have moved from mythology t history to fiction; from Zeus to Oedipus to Superman — giving the leap from Bonnie and Clyde to Mannix and Kojak "bionic" believability.

From priest to personality, from shaman to celebrity, the new electronic holy men turned ideas into beliefs, tribes of people into a new kind of family. If Astaire, Bogart, Cagney, Crosby, Davis, Fairbanks, Fitzgerald, Garbo, Hepburn, Hope, Tracy, and Wayne were larger-than-life apostles with the earliest media ministy, then Archie, Captain Kangaroo, Carson, Colombo, Cosell, Cronkite, Carol Burnett, Mr. Spock, Marcus Welby, Monty Hall, Mary Tyler Moore and the Muppets are today's national electronic Episcopacy leading the masses, dissipating tension and anxiety, catalyzing a wired quasi-community.

MEDIA MORALITY

Unfortunately, media morality, however harsh, remains ambiguous. The new hierarchy preach sin only as crime against society (not God or self), simply reinforcing the ethical certitudes of the masses. Reflecting the conscience confusion of our age, violence, manipulation even killing are sometimes good, sometimes bad — based on a loosely legal, patriotic, mostly emotional and always fluctuating situation-ethics. Detective, cop, and crime busting teams, even hard-hitting investigative reporting are linked mythically to classical American forms of moral heroism: the incorruptible frontier sheriff, priestly paradigm of virtue. Sadly, the entire media conglomerate is impotent to police or policy itself beyond the pragmatic ethic of economics.

RITUAL

Ritual's recurring rythms, mythic response to environmental pressures and needs (hunting, agriculture, birth, marriage, death in early tribes) and entry into a special mobility of time(especially to handle the fear of death) today take place not on Sunday mornings in church, but on Sunday afternoons at the stadium (stadia) or daily in prime time spots, sit coms, soaps and game shows — or sporadically at political conventions and rock concerts. They incorporate all the magical power of electronic sacrament with clean fast-paced team work, technologies, and techniques. They create that same ritual interplay between priests and people — or the screen and it's audience.

MAGIC

Magic or ritual finalized in action expresses optimism, the victory of hope over fear; and movies, radio, and television, in a way that drama, theatre and literature could never be, are magic and condition us to accept their magician-heroes, and their magical commercial products. The world of electronic energy and motion is always excited and exciting and fun. It communicates play — not information: its context and content are fantasy. It elicits a response not so much of belief as suspension of disbelief — a tacit and temporary faith agreement.

IMAGES

Another strange ambivalence exists between the artistry and commercialism of the mass media, between creative directors who seek to produce art and media moguls and producers who see themselves as packagers of consumer items. Both are image-makers — images people have of facts, values, heroes, politicians, saviors, and most important, themselves.

Three images dominate: the image of the group as hero (The Dirty Dozen, The Green Berets, Mission Impossible, Hospital teams, media manufactured families, and Charlie's Angels — which many watch with the sound turned off); the image of the professional consumer, (ad men actually prefer to call readers, listeners, and viewers "consumers"); and the image of the presonality — celebrity or candidate (movie theatre silver screens create celebrities, even stars; TV screens, scaled to the human face, translate private persons into public personalities).

Spiritually, most dangerous and damaging, is the media reinforced subtle self-image of professional consumer. Madison Avenue advertisers conduct the most elaborate, scientific and revealing research into the deepest needs of contemporary society in order to sell salvation solutions: spiritual longings supposedly met materialistically and magically satisfied by a comodity. And they find more real identification possible through a reflection of our fantasies than through the drab realities of everyday existence.

Images are created by sensory stimuli or impressions; colors, clothing, music dubbed laughter (demeaning not enlivening), context (pace, mood, feel) all somehow carefully manipulate the audience into a shared engineered response — and response to ads, delivering a specified demographic per dollar invested is the money motor that drives all media.

LANGUAGE

Technology has robbed us of the comfort of assumed certitudes, but replaced them with the carnival-like realities of mobility, excitement and audio-visual vitality. As people concentrate on the facades of fascination and attractivenes, the put-on has become the language of modern media. The put-on — even in interpersonal relationships — allows people to guard some privacy in an age when urban frustration and institutional oppression limit the discovery of our own sacredness and inviolability. Like an Andy Warhol silk-screened wooden box of Brillo pads topped by a Heinz Ketchup bottle, the entertainment and commercial put-on of media music, mirth, and fantasy captures attention and communicates culture: both insuring insulation and bridging the gap from fantasy to a livable reality.

The "how" perspective of electronic media affects the "what" we perceive. Space (angle, proximity, etc.) contains its own language (Vietnam was a different war from World War II psychologically because it was fought in our cars, kitchens, and living rooms). But in every case, it is a language co-expressive in word and picture.

TO BE CONT'D.

Christianity has always been larger than its religious functions — those patterns of ritual life, doctrinal belief and moral community which reflect not its essence, but the cultural and chronological milieu. Theologians from Bonhoeffer to Tillich to Lonergan have called us from a deus ex machina false transcendence to a new language (analog or media) through which Christianity could be understood and communicated anew. The breadth and depth, reality-and-fantasy ratios, and sensory involvement of modern mass media offer a vernacular vehicle and fresh symbols for electronic evangelization.

Liturgically, churches or Eliade's "sacral spaces" can become theatres for communal worship in movement (from dance and pantomime to drama), in audio-visual celebration (from new musical formats to integrated use of film and video), and in symbols which re-express a Christian vision of life. Proclamation of the good news — from church to catechetics, from altar to dining room table — has a new language for a new audience.

Media fantasy cannot replace transcendence and will not influence so much what people believe (except through some disasterous form of propaganda) as ways in which they are capable of believing: fragmentary and temporary. This will catalyze a belief in Christ not as humanly popular (Paul McCartney rightly observed that the Beatles were more popular in that sense) but as supernaturally prototypical — a belief mixed with doubt and hesitation portrayed by Bunuel, Bergman, Furia, Fellini, and Norman Lear. Still, with a little help from its friends, electronic technology can build a bridge to sensitivity and freedom, informed faith, moral choice and conscience.

The art of motion or electronic energy re-incarnates all the arts and theology. Liberating and challenging, necessarily sociological (beyond natural philosophy — from the goals of the industrial age to the roles of the electronic age) and theological (beyond culture and secular institutions), our newest art mass-mirrors God's presence among and in us, human values imaging the divine, beauty and truth without labels.

The electronic media make sound an environment and pictures an experience, effect fear or joy or passive frustration inescapably, propagandize and catechize more thoroughly than logic, arm us more powerfully than nuclear weaponry, and even effect social justice in an entire nation with integrated Pepsi commercials.

Besides making money and presidents, shoppers and soaps, the mass media bring all of creation (places, values, virtues, ourselves) almost instantly to almost all — and force a theological dialog.

However unwitting or unwilling the communication, it penetrates too deeply not to be spiritual. We have no soul-lids to close off access.

Not a church of the air waves, not a vicarious vehicle for Sunday school arts and crafts, radio, T.V. and film offer an electronic pentecost of sorts — a moving mass metanoia at least potentially.

Electronic technology can help theology find new myths, rituals, images and language to speak to today's world.

Theology can help the media de-mythologize themselves and begin to serve "customers" who are already hungry, but still learning how to read the menu and order.

ADDENDUM 9

ELIMINATION OF TV

Some serious scholars are following Jerry Mander's radical suggestion in Four Arguments for the Elimination of Television (Morrow Quill, N.Y., 1978): the inherent evils of TV are beyond redemption — close it down. The four arguments specifically: (1) experience is mediated by TV — we are disconnected from reality, sensorially deprived, living in schizophrenic fantasy; (2) experience is colonized by TV, or rather by the "Influencing Machine" — the top 100 advertizers (out of 420,000 nationwide) who buy 59% of radio time and 76% of TV ad time, who have manipulated us into "consumers" or comodity people; (3) TV's antisocial, antihuman effects: artificial, vicarious, hypnotic, addictive, imitative, dishonest; and (4) the inherent biases of TV: against democracy (has its own idology and wants to make us easier to control), against the sensory, the subtle, accuracy, and real time and place — and biases for death (disasters, drugs, delinquency, despair), technique, and puffed-up peaks. Mander argues that TV freewayizes, suburbanizes, and commoditizes us — it also causes cancer: from the 25,000 volt cathode-ray gun shooting electron streams at the phosphors on the screen with 300,000 tiny dots changing 30 times a second like a strobe light which glows and in turn projects cancer-causing light into our eyes and bodies. Mander's book is properly frightening and I know people who have left the TV industry or thrown out their sets after reading it. Mander's book reminds me how upset I am too. But I refuse to throw in the towel. Norman Lear's "Fernwood Tonight" hypothesizes that leisure suits also cause cancer — and sets out to prove it "scientifically" by dressing a control group of laboratory mice in tiny leisure suits. Besides, getting up in the morning in contemporary America is hazardous to your health, and our world is far from perfect, and we human beings have only begun to realize, must less maximize, our God-given potential, and no believing Christian can afford the luxury of such anxiety and despair.

ADDENDUM 10

TELEVISION

How does TV work? Oversimplified, a back and white television camera breaks pictures up into 525 rows of dots, and generates a radio signal whose intensity varies with the brightness of dots. A TV set picks up the varying signal and uses it to control a stream of electrons that paints the pictures — 30 complete pictures "scanned" per second — on the phosphorescent inner face of the picture tube.

A color TV camera breaks an image up into the basic colors using dichronic mirrors, which reflect one color but are transparent to others. Signals produced by the three colors go to a color-coder that combines them to produce three other signals: the "luminance"or brightness signal, and the two color components "saturation"and "hue", which are not colors. These three signals and the sound all go into the standard bandwidth.

Color sets have a decoder that re-combines luminance, saturation and hue in three different combinations to magically reconstruct the original red, green and blue from the color camera. These are usually sent to three different electron guns, which simultaneously scan three sets of colored phosphor dots, and create rather life-like colored pictures.

Irving Settel and Williams Laas, in Television (Grosset and Dunlap, N.Y., 1969), describe the process from a slightly different perspective: At the sending end, a TV camera points toward a scene and picks up an image of it, like a movie camera. However, instead of focusing this image on a film which is chemically sensitive to light, the TV camera focuses it on a material that is electronically sensitive to light. The photo -sensitive material conducts electricity in proportion to the intensity of the light striking it. By means of a scanning device, the image is broken up into tiny bits. The current induced by light from each bit in turn is transmitted as a separate impulse but a very rapid sequence. A dark bit of the image induces a week current, a light bit a stronger current, and a gray bit a medium current. The result is a continuous electrical "signal" from the photo-sensitive material that fluctuates in exact proportion to the darkness, lightness, or grayness of successive parts of the scene in front of the camera.

If the transmission is in color, the principle is the same except that light entering the camera is subdivided by filters into three component colors. Three signals are transmitted instead of one. Each signal fluctuates to match the amount of red, green, or blue light coming from the scene.

At the receiving end, your picture tube reverses the scanning process. In response to the incoming signal from each bit of the image in turn, it projects a beam of electrons against the corresponding area of the inner face of the tube. This is coated with a fluorescent material that glows brightly or weakly according to the intensity of the beam striking it. Since the beam fluctuates in tune with the signal, and the signal in tune with the scene, it reproduces each part of the image in proper position and in the same sequence as transmitted. All this happens so swiftly that your eye combines all the little dark or light specks into a single picture. You are not aware of what is happening until something goes wrong with the set and you can see that it is merely tracing a series of horizontal lines.

The crucial phrase, of course, is: "your eye combines all the little dark or light specks into a single picture." Without your mind and memory as its screen, there would be no TV picture

How television works

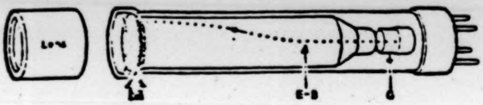


Fig. 2.1 The camera tube (Photoconductive types)
The inside of the camera tubes glass face-plate is covered with a fine metallic coating' signal plates on which a layer of photoconductive material is deposited. The scene's image is focused onto this target:(T). The electrical resistance of the layer varies at each surface point with the light and shade of the scene so building up a corresponding charge-pattern. The consultant electron-beam (E-B) from the tubes gun (G) scans across the target in a series of close paralle lines neutralizing each point (element) in turn. The resultant recharging current constitute the camera's video signal.

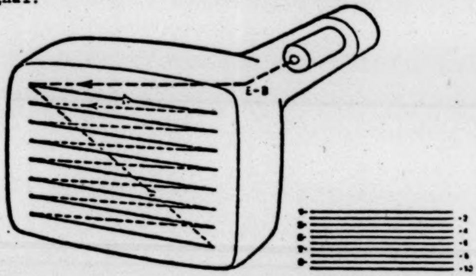


Fig. 2.2 The Monochrome picture tube
A gun in the picture tube producer an electronic (E-B) which fluctuates in intensity with the video signal. As the beam scans across the screen in a series of close parralliel lines, it causes the fluorescent coating to glow correspondly building up the light and shade pattern of the original image. The picture frame is scanned in 525 lines (485 active) 30 times each second (Europe — 625 lines 50 per sec). To conserve bandwidth and decrease flicker effects, the odd lines (odd field) are scanned and then the even lines (even field) fitted between them (interlacing). In simple TV systems, this interlacing varies (random interlace) and definition deteriorates.

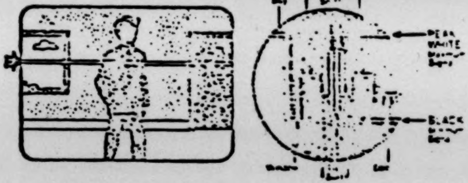
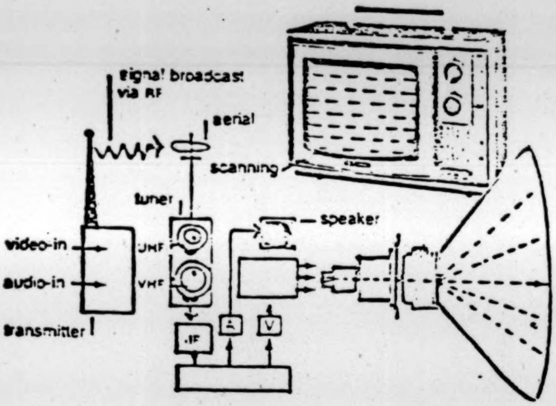


Fig 2.3 The picture and its video
Showing a typical scanned line and its corresponding video signal


signal broadcast via RF
aerial
scanning
tuner
speaker
video-in
audio-in
UHF
VHF
transmitter
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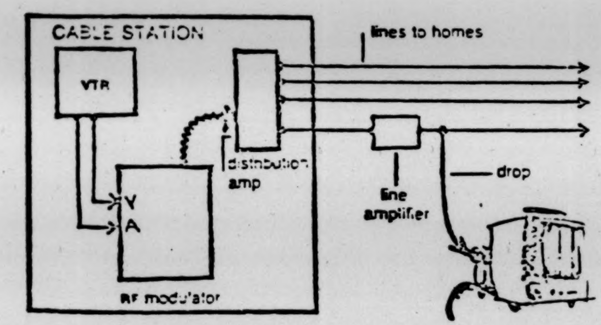
COMMERCIAL
TV RECEIVER


CABLE STATION
VTR
V
A
RF modulator
distribution amp
lines to homes
line amplifier
drop

Cable Connections

ADDENDUM 11

RATINGS

Because so much depends on relative ratings, it will be helpful to understand how the rating services work. The main companies are Nielson and Arbitron. A.C. Nielson Co. does $300 million a year worth of testing, in 22 countries, and especially with supermarkets and new products. To measure TV ratings they pay 1170 homes (out of 2200 approached) $25 down and $25 a year for five years to keep an honest logbook diary of which stations and shows they watch. The Nielson Co also attaches a meter to the TV set and the telephone line, allowing the computer to poll the family's video activities twice a day. 993 of the 1170 homes in the study provide usable information, not only as to when the set is on and to which channel it is tuned, but also as to the demographics (average age, income, education and family size) and psychographics (activities, interests and life style) of the families in the sampling. Those few families produce two crucial measurements: "rating" and "share." The "rating point" is the percentage of 75 million American TV homes with sets on actually watching. A 20 rating means 15 million homes with an average of almost 3 persons per household or 45 million viewers watched that program (this would be a very good average rating for the network evening news, for example). A 30 share means almost a third of all the TV sets turned on were turned in to that program. To localized it, "I Believe," the program excerpted in my TV montage for comprehensives, regularly received a 3 rating , or 3% of the 1.6 million TV homes in the Bay Area TV market or 48,000 homes with approximately 150,000 viewers. That's better than a weekday morning show would pull, but less than a sports special. Because "I Believe" aired on weekends when most sets were off a 3 rating was quite high — it was usually the second most watched show in its time slot, always beat out by sports — and its share was closer to 20.

ADDENDUM 12

ELECTRONIC EXODUS

When Moses became aware of the burning bush, he said, "I will turn aside and see this great sight, why the bush is not burned up."

Did Moses, at that moment, only "see" the bush? Was his experience primarily of the eye? In his world, all five senses were mutually involved in every experience. Moses was completely surrounded by sensory experiences. He was enveloped by his environment. He simultaneously felt, tasted, saw, smelled, and heard the earth-grass-fire-sun-air-rain-animals-people. He also had the sixth sense which may be a synthesis of the other five. Nature continuously communicated with pre-alphabet man in the wordless wisdom which civilization sacrifice as part of the price of progress.

Picture, then, that the burning bush aroused all of Moses' senses and spoke to his inner being. He "felt" rather than saw an unnatural natural phenomenon. It began to communicate with him immediately, and he moved closer to amplify the signal.

Then a voice said, "Moses, Moses." Communication became personal and dialog began: "Here am I," said Moses. Now, active involvement: "Take off your shoes. You are standing on holy ground. The source of the message is introduced: "I am the God of your fathers...." The message: "I have seen my people in Egypt. I feel their sorrow and their burden. I will set them free, and I will accomplish this act of liberation through you." Feedback: "Not me, Lord!" "Yes you!"

Finally, the delayed results :Moses took his family to Egypt to begin the revolt of the slaves.

The message of God to Moses was, "I am in the world before you. I see the plight of my people. Slavery is the issue. I feel their sorrow. I hear their cries. I am coming to their rescue - through you." The church belongs in the world. Moses' task was social. His mission was revolutionary: to persuade a slave people to walk off the job.

But religious communication mixes the scientific and the spiritual --just as the burning bush communication also contains elements of faith, myth and revelation. Our natural-human experience, and efforts to communicate same, always fall a bit short. The burning bush was not God. Exodus referred to an angel of God. We must look to the Word of God made flesh and dwelling among us, full of grace and truth.

And it is our Lord whom we are committed to communicate. Dr. Everett C. Parker of the United Church of Christ has said: "The communication will be doomed to have failed if both the communicator and the auditor have not been drawn into involvement with Christ."

How else can you communicate Love or Grace or Reconciliation? Richard Gilbert of the National Council of Churches suggests ways in which God projected other manifestations of himself before Jesus came. God gave man green profusion, and man called him, "Creator," God sent the thunderstorms, and man called him "Majesty" and "Power." God entered man with ideas, and man called him "Omniscience." God touched his conscience, and man called him "Holy" and "Good." But through none of these could God communicate "Grace." God might have said, "My grace is not communicable. I can tell them what I am, but not who I am. I can speak of my attributes but not of my essence. I can tell of the powers I have, but not of the love I am."

How, indeed, do we attempt to communicate the love of God and the God who is love? By loving ! Mass media cannot love. In themselves, they are not even very imtimate or personal vehicles for expressing love. But they can serve as invitations to love. The media can convey and be symbols as communicative as a rose, a touch, a smile or a card from someone who cared "enough to send the very best."

The Federal Communication Commission expects every station to be able to show in its log a reasonable amount of public service time in any of fourteen categories: of which religion is only one. Nor can the F.C.C. censor a station for neglecting or abusing its public duty. It can only review the station's policies when that station's license comes up for renewal every three years. You can image how superficial the examination of any one will be. Consumers Union tells of one station that planned to broadcast 33 minutes of commercials an hour, and another that proposed no news or public - affairs programming at all, both of which had no trouble renewing their licenses.

Only when a watchdog like the United Church of Christ challenges the racial bias of a station like WLBT of Jackson, Mississippi will the F.C.C. pay any attention - and then only when the Supreme Court orders it to do so. "After nearly five decades of operation," wrote Judge Warren Burger, "the broadcast industry does not seem to have grasped the simple fact that a broadcast license is a public trust, subject to termination for breach of duty."

Fortunately, there is still a little time available on commercial broadcast airwaves for well conceived and created public service religious spots, shows, series, and specials. But they don't have to be religious, churchy,or even sponsored by God! William J. Millard, Jr. tried an experiment with a simulated TV Guide. He made up three issues, in each of which he listed the same three programs: "Freedom Fighters," "Innocent Man," and "Two Scientists." For each program he listed one of three sponsors: G.E., Alcoa, and the National Protestant Church, changing the sponsors around in the three issues. Then he asked people to pick which of the three programs they thought they might like to watch. You guessed it. In every case, the program supposedly sponsored by the Church came in a poor third. I'm afraid we religious communicators don't have a great track record for lively first class production. We are often best in small doses.

Spots are popular and effective. C.B.S. says that the listener tolerance for radio is three minutes and twenty seconds, after which those not interested will tune the station out. The advertizing people learned that years ago. My own radio ministry has focused on shorter shows, spots, featurettes. Sometimes, small is beautiful!

The Children's Television Workshop says that the commercial is the number one teacher of pre-school children. One black child in Georgia, who came from an illiterate family, amazed his first grade teacher by showing a third grade attainment - all from fifty hours a week of unsupervised TV.

The practical application of their findings is visible on "Sesame Street," the hour long daily TV program for pre-school children. Commercial-style spots are used to teach both letters and numbers; and the children are told, "Today's broadcast was brought to you by the letter J and M, and the numbers 4 and 6."

All's well as long as believing, humanizing artists sit in the director's chair! But what happens when Madison Avenue takes over? Or the Hill? Or the Pentagon?

"Man", says Marshall McLuhan, "is an extension of his media. To the spoils belongs the victor."

To understand that statement, look backwards. We know now that in the mid-1930's a change took place in this country which was the direct result of commercial radio - and that it took place without our being aware that our society was being so greatly influenced - in fact, transformed. Radic gradually conditioned Americans to look upon themselves primarily as consumers. Everything was made to appear to be a commodity that could be bartered and consumed — not only real products like soap and soup, but also sex, politics, art, vocation, social position, and even our souls. "Sermonette" is frequently listed among the 600 brief commercial messages on the average TV station's broadcast.

When radio came into being, no one could have predicted this transforming influence on our social system. A.N. Whitehead says, "The major advances in civilization are processes that all but wreck the societies in which they occur." Marshall McLuhan warns that we do not see the radical effects until it is too late: "Buffeted by environmental changes he cannot comprehend, man echoes the last plaintive cry of his tribal ancestor, Tarzan, as he plummeted to earth:"Who greased my vine?"

Greased vine or boiling tank! How can we recognize the changes as they occur — or even predict them in advance? The principle by which these transformations take place is this: We shape our tools and thereafter our tools shape us. When, after World War II, the British Parliament considered designs for rebuilding the House of Commons, Winston Churchill insisted that the design be exactly as it was, with each house facing the other. As he said, "We shape our buildings and they shape us."

Each tool is an extension of the human body: clothing is an extension of the skin, the hoe of the hand, the wheel of the foot, and the book of the eye. The extension of any one sense alters the way we think and act — the way we perceive our world. When the ratios of sense perception change , we change.

In Moses' day all five senses were involved in communication When the phonetic alphabet was invented, it gave primary importance to the eye. It focused the eye on the page and encouraged us to shut out the rest of the world while the eye communicated with the mind. It emphasized linear thought, analysis, fragmentation, synthesis, and acceptance. It detached memory from mind by offering a written memory bank — frozen thought — to which we could turn for reference. It fosterd repeatability, individuality, and specialization. Logic reigned supreme.

With printing came the birth of mechanization. Until the challenge of the electronic media, which began with the telegraph, our advanced ancestors lived in a print-oriented, mechanized civilization.

But, says Marshall McLuhan, the electronic media are not an extension-of-the-eye-or-the-ear (as they might at first seem) but of the nervous system. It's not what we see or hear that is of primary importance. It's what we feel.

Surely, ours is the age of feelings — and media have contributed immeasurably to that emphasis. I would tone down McLuhan's perchant for the provocative by suggesting that the medium is the co-message. Both the medium and our cultural conditioning affect how we receive a given communication.

Neil P. Hurley, in "Marshal McLuhan: Communications Explored" (America ,Feb 18, 1967, pp. 241 ff.), reminds us that: "Man sees what he has been socialized to see, and one of the most forceful agents of socialization is media. Thus, adrift at sea, a typographic person such as an Englishman seeks visual hearings in the stars and landmarkers, while an auditory type such as the Eskimo listens to the waves and winds.

McLuhan also distringuishes media as "hot" or "cool" according to the way they invite audience participation. TV is "cool", inviting" spectator initiative; while movies,photos and books are "hot" leaving little to the observer's creative imagination.

McLuhan is right when he says that we do not watch the TV screen. We are the TV screen. The images wrap around us. They surround us, touch us, massage us inside and out. It is presumptuous to think of the Incarnation this way? Isn't this what Christ meant to the world? Logic breaks down when love enters in. The love of God is so unreasonable - expecially in the crucifixion. All our explanations of "guilt offerings" and "cause-effect relationships" are useless to explain God's grace shown to us in media. Either we feel it or we do not know it. TV and the cool media seem custom made for the Christian message or massage.

ADDENDUM 13

MEDIA IMPACT

The media play a disproportionately large role in our lives, especially television. Sixty-seven million American homes have at least one TV set, which is turned on an average of seven hours a day. In a single day, 65 percent of the U.S. population is exposed to television; in a week, 87 percent of the population will spend some time watching the tube. The average adult in America spends 27 hours a week watching TV and 21 hours listening to the radio — only 53 hours sleeping, 26 hours working, 8 hours eating, 4 hours reading newspapers, 17 minutes attending movies, sports or cultural events, and 12 minutes reading books. The average adult in America spends almost four hours each day in front of the TV set. 80 percent of the American people now get their news from television.

Because these social mass media are largely commercial enterprises their most important message is the commercial, the paid advertisement, the modern miracle story. Every day 4.2 billion advertising messages pour forth from 1,754 daily newspapers, millions of others from 8,151 weeklies, and 1.4 billion more each day from 4,147 magazines and periodicals. There are 3,895 AM and 1,136 FM radio stations broadcasting an average of 730,000 commercials a day. And 770 television stations broadcast 100,000 commercials a day. Every day millions of people are confronted with 2,500,000 car cards and posters in buses, subways and commuter trains and with 51,300,000 direct mail pieces.

Studies suggest that this media bombardment touches each of us with 3000 individual impressions each day. But what do these mass media impressions tell us about ourselves? The mass media message supports the myths of our society: the fittest survive, power moves from center out, happiness derives from limitless material acquisition, progress is inherently good, and America enjoys a free flow of accurate information. The implicit theology expressed in the myths, symbols and images of modern mass media — power, greed, glamor, consumption, narcissism, instant gratification, competition, anxiety, alienation, escape — is the anti-thesis of Christian theology.

Where is the church in all this ? Where is the Christian gospel presence in the mass media world? Hollywood-hyped biblical extravanganzas are no more humanizing or spiritualizing on the celebrity tube than they were on the giant silver screen. The Bing Crosby Church of old movies, new sit coms and clever commercials always appears irrelevant, anachronistic, slight laughable and decidedly superfluous. The televangelists of the "Electronic Church" offer cheap grace, easy answers, political righteousness and instant spiritual gratification without social challenge, personal cross or church community — they do it with purchased time: $500 million worth in 1979 which amounted to 92 percent of all the religious programming on TV.

When one of the mainline religious denominations or traditional faith groups in America does appear in the mass media, it is usually in the news — and the news is usually bad: scandals, accidents, suspected crimes or other church-related tragedies. Almost all church leaders have been misquoted or quoted out of context or sensationalized by manipulative editors. They are no longer innocent virgins in the land of mass media: they have been raped and are understandably microphone-gun-shy. In the few church bodies where they exist at all, offices of information or communication work as screens: to protect their church leaders from media exposure and adverse press. Their unspoken motto too often seems to be: "No news is good news." Closer to the truth is the New York cartoon which depicts a little boy asking his father: "Daddy, if a tree falls in the forest and the media aren't there to cover it, does the tree make any sound?" Rephrasing that theologically and positively, if the church proclaims and lives the gospel and the news media are there to cover it, is God's voice louder and clearer?

George Gerbner and a research team from the University of Pennsylvania concluded that television viewing induces paranoid consciousness and a sense of personal isolation, mistrust, fear, pessimism, alienation and the expectation of violence. In Psychology Today (April 1976) Gerbner reported that by mobilizing fear — in series, specials, news, soaps and even commercials which say "watch out, you're getting older, heavier, poorer, dumber or whatever" — television has replaced the church as the toughest means of social control. Church or TV should be in charge of "social control", the point is that Gerbner begins to sound like so many other media critics — McLuhan, Muggeridge, Mander, Mandell , et alia — who refer to the media not as sources or resources, but as environments.

McLuhan likens the media to an electric bath that invisibly surrounds us like the ocean surrounds fish. We are no more aware of this environment than fish are aware of the water they are swimming in. Muggeridge changes the metaphor slightly by suggesting that we are like frogs in a tank and the media manipulators are gradually and imperceptibly bringing that watery environment to a boil that will cook us dead. As if to confirm this grim scenario, reviewer Bill Mandell of the San Francisco Examiner reports that the first quarter of 1979 saw the greatest TV watching binge in our nation's history. According to the Nielson report, the average TV home watched the thing for seven hours and four minutes (7 hrs and 4 mins!.....)

EACH AND EVERY DAY.......

In a special article in the April 12, 1981 Examiner, Mandell reports very seriously on the problem of TV addition:

> "What would you say if a drug dealer installed a little cabinet of free heroin in your living room?
>
> Ninety-eight percent of the homes in America have little cabinets full of a plug-in drug — television. Like many pleasures, television can be abused to the point of addiction, and that point may have arrived for millions of people.
>
> The average American home has a TV in operation for more than six hours every day. Left by their parents in front of the electronic baby-sitter, kids growing up these days watch an average of 200,000 hours of TV by the time they're 15. Television, it seems, is nearly omnipresent in today's environment.
>
> Researchers say that a TV-viewer's brain waves enter a pre-sleep phase within 30 seconds of flipping on the set, and that this alpha-wave pattern in inself can be addicting. Other experts point out that TV is the easiest way to obliterate whever reality one wishes to escape.

> There are hundreds of clinical programs, research foundations, support groups and psycho-medical experts dealing with our other great addictions to alcohol, drugs, tobacco and food. There is, however no treatment available for television addiction. In fact, there is only a vague official understanding that the problem exists.
>
> Several weeks ago, I asked readers to share their TV addiction stories — happy and sad — with me. The responses were astounding. It's clear that television addiction is very familiar to a great many people."

The April 2, 1981 issue of the S.F. Chronicle gave 30 column inches to Dr. Leonard Jason, professor of psychology at De Paul University in Chicago who is seriously researching the problem of TV addiction:

> "Citing findings by the University of Pennsylvania's Ray Birdwhistle that the average husband and wife talk to one another just twenty seven minutes a week, Jason says the problem of drowning-in-television is an unrecognized but very serious problem. "People are addicted," he says, "and they don't even know it."

ADDENDUM 14

ENTERTAINMENT

The mass media's preoccupation with entertainment hardly needs documenting. Each of the networks achieved over $1 billion in sales last year. What they were selling was audience to advertizers, who generally pay $3-4 per 1000 viewers. Over half their profits come from the 3-way network race during prime time, the peak viewing hours between 8-11, and the 6 minutes of commercials (7 minutes during movies.) The 200 local stations affiliated with the networks usually receive equal amounts of time or commercial "holes" for their own commercials; they also receive a fee from the network for carrying its programs. The network has 6 minutes an hour of air time available for commercials at rates governed by the size and demographic composition of the audience — 30 second spot in a poorly rated show might sell as low as $50,000; in a high-rated show the 30 seconds could run $100,000. For example ABC's ½ hr. "Three's Company" brings in $540,000 from its six 30-second commercial units and the program costs the network $160,000 an episode. The profit margin in television is staggering. The three networks earned over $400 million last year on sales of $3.3 billion. Even the little local network affiliates are gold mines: KGO, KRON and KPIX operate on annual budgets of approximately $25 million, with as much as $5 million in profit.

ADDENDUM 15

FROM SHADOWS TO TRUTH

On Easter Sunday, between morning masses, I dashed over to a radio station to do a news program and a call-in talk show on the significance of Easter hope and resurrection for today's world.

The woman being interviewed before me was a Jewish doctor of holistic medicine and herbology. Her six year old son, waiting in the reception room, was one of those liberated youngsters who isn't afraid to talk or touch.

The boy came right up to me: "Hey, mister, how come you got that white thing around your neck?"

"That's a clerical collar: I'm a priest."

"A priest? Do you have one of those things hanging down on a thing from around your neck?"

I pulled my crucifix out of my shirt. He came over and pointed to the figure on the cross: "Who's that?"

"That's Jesus....Do you know who Jesus is?" I asked.

"Sure — I saw the movie!" he answered

Not quite believing that all this was really happening on Easter Sunday and not sure which Jesus movie he had seen, I asked: "And how did the movie end?"

He answered: "He died — they killed him."

I asked: "Really, is that all there was?"

He answered: "Well, when he died, there was a big earthquake and the curtain ripped and his father raised him up."

Not only did that little Jewish boy sum up the Good News of our faith. He also summed up the power — for good or ill — of today's mass media.

Let's look at the news media, in particular. Let's look at us, in particular, U.S. news media. Let's look at shadows and light, illusions and reality.

For our basic parable, let's borrow from Plato's "Republic" 350 years before Christ. To formulate precise principles of knowledge, to help distinguish between individual perception and universal truth, Plato wrote a story of prisoners in a cave.

> Here is a parable to illustrate the degrees in which our nature may be enlightened or unenlightened. Imagine the condition of people living in a sort of cavernous chamber underground, with an entrance open to the light and a long passage all down the cave. Here they have been from childhood, chained by the leg and also by the neck, so that they cannot move and can see only what is in front of them, because the chains will not let them turn their heads. At some distance higher up is the light of a fire burning behind them; and between them and the fire is a track with a parapet built along it, like a screen at a puppet-show, which hides the performers while they show their puppets over the top.

> Now, behind the parapet, imagine persons carrying along various artifical objects, including figures of men and animals in wood or stone or other materials, which project over the parapet.....
>
> In the first place, prisoners so confined would have seen nothing of themselves or of one another, except the shadows thrown by the firelight on the wall of the cave facing them...And such prisoners would recognize as reality nothing but the shadows of those artifical objects.

Plato's parable begins to sound like a snide sneak-preview of contemporary television. Captive audiences are chained to flickering images four and more hours a day. Fuzzy shadows create vicarious experiences of competition, need, fear, concern, relationship and satisfaction.

Fantasy reflections of Hollywood hype, Madison Avenue consumerism, and happy-talk show-biz flash are mistaken for reality. Artificial, arbitary images of others — welfare blacks, warfare browns, working women, powerless poor, struggling Third World rebels, cops and robbers, and a Bing Crosby church in a Bob Hope world — keep people chained to controlled stereotypes, distorted half-truths and dehumanizing shadows.

Nathan Scott Jr. suggests that television is not a clear window on the world but a train window, after dark, that lets in only sporatic light from the passing world; mostly it reflects our eery images inside the train compartment. But to catch even occasional light in darkness outside or an accurate reflection of reality within requires that the window be clean. And that requires that dollar profits give way to truth prophets, who "do windows."

A generation ago, George Orwell described a "1984" where the central technique of oppression is the absolute control of all information: media from news and books to the environment. Big Brother and the Party impose a suffocatingly narrow language called "newspeak," which lacks the vocabulary to express ideas and feelings, which therefore begin to die.

Books, written records, history are eliminated. A TV set in every room washes people's brains, much as the almost one billion Chinese people today are awakened and put through their morning exercise drills by national radio and then inundated all day long by functional background "newsak" propaganda.

The captives in "1984" are confined inside cities and asked to reject common sense and personal evidence. Obviously, caves come in all sizes. How different is our mass media news cave from Plato's or George Orwell's?

David Halberstam in The Powers That Be looks at the serious limitations of television news where 80% of Americans get their information. "It's like trying to put the New York Times on a postage stamp." There's an insiders' joke at CBS that if Moses came down from the mountain, the evening news lead would be "Moses Came Down From The Mountain Today with the Ten Commandments, the two most important of which are..............."

There's another limitation. One news producer asked another, "What are you doing today?" and was answered, "Trying to decide whether or not to cover a demonstration which wouldn't be taking place if we didn't cover it!" Like the New Yorker cartoon of a little boy asking his father: "Daddy, if a tree falls in the forest and the media aren't there to cover it, does the tree make any sound?"

A few people still see TV as bubblegum for the eyes. Most take it much more seriously. Some think it an ungodly evil. Malcolm Muggeridge agrees with Jerry Mander, author of "Four Arguments For the Elimination of Television", that TV news communicates a fantastic fraud called "the consensus" and an endless stream of idolatrous images which detach and numb us. Somehow it only makes me more nervous when the TV abolitionists go on TV to plead their case. I prefer the Laestadians, a Finnish religious sect who destroy TV sets and then pay the damages!

At least everyone seems to agree that the media have created a new environment or context, similar to our cave metaphor. Muggeridge describes a horrible experiment in which some frogs were put into a bowl of water. The water was very gently heated, and by the time it was boiling, the frogs were all dead. None of them had made the slightest effort to get out, because the heating of the water had been so very gradually done. He then warns that we are the frogs and the media are the gas heat which keeps the water's temperature rising imperceptible — he suggests that we are fast approaching the boiling point.

Let me pass along three terrifyingly telling examples of how hot the water may be getting — or how dependent we cave captives have become on the distorted shadows.

The silliest was this Westinghouse TV ad in "Broadcasting Magazine":

> "This year thousands of kids are enjoying "Summer Camp" without leaving home.
>
> For too many kids the end of the school year used to mean the end of learning. And the beginning of boredom.
>
> But not now, thanks to "Summer Camp" Group W's new series of weekday half-hour programs that bring the outdoors into the living room.
>
> Shot on location at the LaHonda, California YMCA Camp, "Summer Camp" shows real kids discovering the wonders of nature. With the help of an experienced counselor, they learn how to paddle a canoe. Build a weather station. Cook outdoors...."

A prog.am with the very best of intentions! But it substitutes for real life mere images of life on a cathode tube or cave wall.

The saddest example of media distortion and dependency is the so-called "electronic church." Every week 42% of the people in America go to church — but 47% watch one of the dozens of religious shows of TV. Martin Marty (Bill Fore reminds us) described this competition between the elctronic and local church:

> "Late Saturday nite Mr and Mrs Invisible Religion get their jollies from the ruffle - shirted, pink tuxedoed men and the high-coiffeured, low-necklined celebrity women who talk about themselves under the guise of Born Again autobiographies. Sunday morning the watchers get their jollies as Holy Ghost entertainers caress microphones among spurting fountains as a highly professional charismatic (in two senses) leader entertains them.
>
> Are they to turn off that very set and then make their way down the block to a congregation of real believers, sinners, off-key choirs, sweaty and homely people who need them, people they do not like but are supposed to love, ordinary pastors who preach grace along with calls to discipleship, pleas for stewardship that do not come well-oiled? Never.

> Well hardly ever.
>
> Since the Electronic Church, you remind me, at least 'preaches Christ' and thus may do some good, let it be. Let its members pay for it. But let the church catch on to what is going on, and go its own way undistracted by the offers of 'cheap grace' or the language of the Cross without the mutual bearing of the Cross."

American politicians have been selling and running on cotton candy charism without content for twenty years. The televangelists are already selling. It won't be long before they start running for elective office.

The most serious example of our media's fuzzy imaging of reality is the news "uncoverage" of international events. Take Iran. The media have for 6 months! Spending over a million dollars a day to give them just what they wanted: the brightest lights, the loudest microphones. They learned from the Patty Hearst kidnap, abortions, war , capital punishment, political prisoners, POW's — life is cheap to many Americans. But kidnapping and hostages bother us a lot.

The news media teach violence to fringe freaks by offering blueprints of how to skyjack a plane, kidnap an heiress, rob a bank or rape a student. Then the same media applaud violent aberration by starring the psychotic Gary Gilmores on page one or in living color on the evening news. I sometimes wonder what would happen if we ignored them. For example, pull the plug on all the news media coverage in Iran — and the hostages, no longer valuable barter, might be set free.

Last month's Columbia Journalism Review had a provocative article on the lobsided fuzzy news coverage of Iran. The Iranians and Islam have been shown as illegal, heartless, uncivilized, and barbaric. The news media like things simple, short, and superficial, with sync sound and pictures. They give us cosmic drama of good against evil, peace against rebellion, love against hatred. The history, culture, social and political processes, the suffering and the dreams, the everyday reality and humanity of the Islamic Iranian people who have silently endured twenty-five years of American infringement on their lives — this story never got told. What we have been told, clearly and often, is how to feel about Iran and Islam. If, as some skeptics insist, our government's first concern is for prestige and power not justice or hostages, then the real war is American military power vs American media power — and the news media are winning.

In fact, media coverage enjoys greater credibility today than common sense realities and personal experience. "I saw it on the news" or "There was a story in the paper" have become the final authoritative proof for any statement. Personally, I can testify to the power of media exposure.

I have been "on" the tube at least twice a week for over 10 years in the San Francisco market. Everyday someone comes up and says something like: "Wait, don't tell me, you're.......uh.....I know the face... You're......" and I try to be helpful by answering: "Robert Redford? Paul Newman?" They answer, "No, that's not it."

As a result of this media exposure I enjoy a dramatic preacher's credibility: "That was a beautiful sermon, pastor"....and they can't remember a word he said! The giant silver screen of movie cathedrals make "stars"; the intimate, omnipresent TV screen about the size of the human face or a portrait on the wall creates "celebrities" and "personalities" who are known for being known.

Little wonder that the fuzzy images the media project on the cave walls of our minds and memories matter so little and last so short. The shadows are superficial, artificial, and each of us is bombarded by an estimated 3,000 separate media messages each day. That's a lot of shadows! How do we get out — into the light? Let's go back to Plato's parable:

> Now consider what would happen if their release from the chains and the healing of their unwisdom should come about in this way. Suppose one of them were set free, and forced suddenly to stand up, turn his head, and walk with eyes lifted to the light; all these movements would be painful, and he would be too dazzled to make out the objects whose shadows he had been used to seeing. What do you think he would say, if someone told him that what he had formerly seen was meaningless illusion, but now, being somewhat nearer to reality and turned toward more real objects, he was getting a truer view?
>
> And if he were forced to look at the firelight itself would not his eyes ache, so that he would try to escape and turn back to the things which he could see distinctly, convinced that they really were clearer than these other objects now being shown him?
>
> Yes.

Peter Sellers has a wonderful moment in his latest movie, "Being There." He has spent his whole life inside a mansion and its courtyard.

His only contact with the world outside has been television. When he is ultimately evicted, he walks out into what has become an inner city slum. The first real people he runs into are a gang of hoodlums who confront and frighten the good man. He immediately whips his TV remote channel-changer out of his pocket, points it at them as he has for years at his TV set — and tries to change the station.

How often we all use media this way. When we don't like what we see, hear, read, we turn the page or change the station. We create our reality through the media — then we control our reality through the media. The media, which exist to make money, know this about us and produce accordingly.

Almost fifty years ago, Aldous Huxley warned us about technological control in "Brave New World." The idea was to get people to enjoy their own captivity. "Emotional engineers" programmed people from childhood to sexual promiscuity, mass entertainments like "feelies" (movies with tactile stimuli) and drugs like "soma" for any unpleasant feeling or distress.

The "emotional engineers" in the brave new world could standardize the people by eugenics and unify their experiences and feelings through mass spectacles — but the key was to keep people focused on their own satisfaction. Sound like anywhere, anything, anyone you know?

Barely one-fifth of the 132 member countries in the United Nations enjoy what can be called freedom of information. Some cynics have suggested that freedom of the press is limited to those who own one. We are the one in five with freedom of the press — but how much does our press tell us about the other 80% ?

Joseph Lyford, one of my professors at the University of California in Berkeley's School of Journalism ran an experiment. During the month of February 1962 he collected all news and editorial material in New York Times, on Latin America. He found 273 items, an average of 9 a day, which isn't bad, even if 110 were about the Cuban crisis at that time.

The problems his research surfaced are these: most of the stories were written about Latin America but not by correspondents actually in Latin America: secondary rather than primary sources. Very little information about the economic, cultural and social developments of these countries was reported. Little explanation was given underlying social or economic conditions contributing to the events. If news is what "happens" at a particular time and place, then the Times carried out its responsibility — at least toward a handful of Latin American countries.

But what if news is defined as information which illuminates a situation, which builds a sophisticated understanding of a nation and its people, which is obtained first hand by a reporter from primary sources? All of a sudden, the firelight is awfully bright and painful. Those old familiar shadows are so much more comfortable.

Research studies, polls and surveys continually confirm the fact that most people buy a paper or switch on the tele not for information but to be entertained. The media, in turn, have gone show biz. They aim at 12-14 year olds — and refer to any news story longer than 45 seconds as a "Gone With The Wind." The media and the audience follow the L.O.S. theory (least offensive show.) Keep those warm fuzzy shadows coming.

Another problem is the news media's growing dependency on press releases. The Columbia Journalism Review recently ran a check on the 188 news items in the Wall Street Journal, the largest daily newspaper in the U.S. Eighty-four stories were based solely on press releases. When half the stories are mere rewrites of public relations promotional releases, what is the difference between news and propaganda? This becomes absolutely scary when you discover that our Department of Defense spends more on public relations each day than is spent by the three major TV news networks, four major wire services, and ten largest newspapers in America combined!

Professor Lyford calls the news media's inability or unwillingness to face the fire "the pacification of the press." He claims that the mass media are becoming little more than transportation and marketing vehicles to deliver entertainment and "supernews", a mix of censorship, propaganda, and "public information." Lyford warns that our political and economic systems — media chains, monopolies and multi-nationals — which are themselves isolated from the outer world, use the media to maintain an artificial environment at home.

The daily paper is 60-65% advertizing, 20% tabloid puff, fill and chitchat. The evening half-hour newscast, minus weather, sports, commercial, teases, bumpers, and giggles contains only several minutes of actual news. What is news about the reportage of a carefully choreographed presidential press conference or terrorists bargaining for media exposure or a staged protest? And do we even remember to distinguish between news and a paid political announcement?

The overall texture of news resembles a pointillistic painting: each dot loses its identity in the general pattern — and, conversely, the closer you get to any one dot, the more unintelligible the whole picture becomes. Individual incidents get lost in the whole bad news mess. If we focus too closely on one event, it loses its meaning and perspective. The mass media keep us safe and detached in our media-controlled protective envelope by looking at the outside world through the wrong end of a telescope. A telescope made in the U.S.A.! It's a lot easier and safer to drop bombs from 30,000 feet!

Perhaps Michael Harrington"s analogy is the more timely for our energy crisis. He suggests that America's superhighways make it possible for us to travel cross country without encountering our ghettos. In a similar way our news media lanes tend to skirt those international slums which frighten or frustrate or embarrass us — or are not in our "national interest." But communication can only take place concerning what we share in common.

The question now is whether the press can reconstitute itself as a "fourth branch" of government as it was once at least imagined to be. Alexander Solzhenitsyn accepted the Nobel Prize with these words:

> "But woe to the nation whose literature is disturbed by the intervention of power. Because that is not just violation against "freedom of print" it is the closing down of the heart of the nation, a slashing to pieces of its memory. The nation ceases to be mindful of itself, it is deprived of its spiritual unity, and, despite a supposedly common language, compatriots suddenly cease to understand each other..."

We can be grateful that an American paper did what the press in Solzhenitsyn's own country would not: it published his remarks. Our criticism is credible only if our country's and our church's own channels of communication are really open and free. Can we drag ourselves and our news media away from the comfortable and the known to a gradual painful growth in understanding? Plato's parable continues:

> And suppose someone were to drag him away forcibly up the steep and rugged ascent and not let him go until he had hauled him into the sunlight, would he suffer pain and vexation at such treatment? And, when he had come into the light, find his eyes so full of radiance that he could not see a single one of the things that he was now told were real?
>
> Certainly he could not see them all at once. He would need, then, to grow accustomed before he could see things in that upper world. At first it would be easier to make out shadows, and then the images of men and things reflected in water and later on the things themselves. After that, it would be easier to watch the heavenly bodies and the sky itself at night, looking at the light of the moon and stars rather than the Sun and the Sun's light in the daytime.

Yes, surely.

Joseph Kraft, syndicated columnist with the Washington Post, led a special seminar at the U.C/ Berkeley School of Journalism last year. He criticized the news media for their biased manipulation. News mediators have gone from neutral to adversary positions, promoting their own upper middle-class intelligentia viewpoints. They have also gone, Kraft charged, from outsiders to insiders, from critic's box to center stage where, as powerful stars, broadcasters, editors, producers and reporters begin to believe that news is actually what they make happen.

Kraft's recommendation for improvement? A higher self-criticism, greater sense of responsibility and thorough going honesty which would even report/confess the bad result of good intentions. Needless to say, Kraft's three-week critical seminar was not enthusiastically received at the Berkeley School of Journalism.

Understanding involves painful gradual growth, as Plato reminds us, from shadows to water-reflections, to things themselves, and finally to the bright sunlight of truth. "Communio et Progresso," our Catholic pastoral instruction on mass media, emphasizes the human dimension: individual before mass media. I have a sign at home that reads "Communication Involves Communication!"

The pastoral instruction pleads for media training — which will lead to freedom, a safe, old-fashioned gospel word for liberation — for media at the service of the Third World, for artistic taste, critical responsibility, the dignity of the human person, dialog with the whole world, and for true and complete religious information to news agencies.

This special Conference on "Liberation Media" will be pleased to know that "Communio et Progressio" refers to and echoes the Second Vatican Council by insisting on the paramount importance of freedom — and allowing for censorship only in extremes. Freedom and liberation are only buzz words unless there is a built-in sense of responsibility and an informed conscience in the communicator.

Putting all these together — the human, training, art, dignity, dialog, liberation, and conscience — we Christians have a special call to shape communications from within, with a distinct world view.

If our communication is not leading ultimately to Christ by building up the individual people in the Family of God, then we should shut up. But it is impossible to not communicate. Even our silence is a communication.

Perhaps ours is the age when we will stop casting our bread upon the water or waves, like some "we try harder" NBC, national bread-casting corporation. It may be time for us believers as a group to get into "group media."

The Latin American Bishops' Conference summed it up in their Puebla document on communications:

> "Without neglecting the urgent necessity for the Church to be present in the mass media, we must intensify action through the group media which, in addition to being less costly and easier to use, offer the possibility

> of dialogue and are most suitable for evangelization from person to person which will bring forth a really personal adherence and commitment."

This small group "educommunication" and "group media" may also be the most practical way to grow into understanding. But Plato has one last step, even after understanding. He calls it intuition.

> Last of all, he would be able to look at the Sun and contemplate its nature, not as it appears when reflected in water or any alien medium, but as it is in itself in its own domain.
>
> No doubt.
>
> And now he would begin to draw the conclusion that it is the Sun that produces the seasons and the course of the year and controls everything in the visible world, and moreover is in a way the cause of all that he and his companions used to see.
>
> Clearly he would come at last to that conclusion.

Plato, writing hundreds of years before Christ, spelled sun, "S-U-N." This hardwon intuition or insight, this ability to see God and not just his footprints, is always born of a personal painful pilgrimage. It's a journey down a corridor of mirrors, along which not only do the reflected images change but the person also changes in the process.

Nobel Peace Prize recipient Mother Teresa, in a film we produced about Jesus alive and well today in "Everyone,Everywhere," testifies repeatedly to the "freedom of poverty" which she and her Missionaries of Charity have learned in prayer and care of the powerless.

In the middle of another documentary filming with another prophet of the poor, Archbishop Helder Camera of Brazil, Don Helder stands, agaihst the skyscraper backdrop of an American supercity and says: "Excuse me, America — some claim I am Marxist, some that I am Capitalist — but I am neither communist nor capitalist; I have the gospel: she is quite sufficient."

Last month, after Archbishop Romero was brutally gunned down in the middle of a mass he was praying for the oppressed of El Salvador, Archbishop John Quinn, President of the U.S.C.C. and Archbishop of San Francisco, flew to San Salvador for the funeral. Before Christmas we had strategized a visit from the Archbishop as the top religious leader in America to the Ayatollah Khomeini, religious leader of Iran.

Our plan was spoiled when a Catholic in the U.S. State Department leaked our scheme to the National Catholic Reporter and soon it was all over the wire services and the world. At that time, we had discussed the real risk to life and limb. The Archbishop felt called by the situation to take the risk. He felt the same way about El Salvador.

You remember the press coverage of Romero's funeral in the open square outside the San Salvador Cathedral: bombings, shootings, crowd panic and stampede, over forty killed, hundreds injured, and Archbishop Quinn narrowly and dramatically escaped. He was flown to Panama in the middle of the night and then to Miami at dawn and then onto Chicago at noon and then back to San Francisco that evening.

He arrived grateful to be alive and furious that every single one of the eight American newspapers he read during his 24 hour escape journey blamed the "izquierdistas" or left wing rebels. The Archbishop told the airport press conference that the rebelling guerrillas were NOT the instigators but the victims of the violence.

Headlines across America next day: "Junta Responsible Archbishop Claims." In fact, the Archbishop had never even mentioned the "Junta" government in either his English or Spanish press conferences at the airport. The media simply assumed if it wasn't the guerrillas it must be the government.

In fact, Archbishop Quinn was trying to communicate gently what everyone in El Salvador knows; that several families, perhaps 14, the so-called aristocracy, control most of the wealth and power. It is to their advantage that the rebels be blamed and the government fall, so they can put in their own right wing puppets.

The Archbishop called me when he saw the misleading headlines the next morning and we had to plot another press conference at the Mayor's office later that day in order to clarify the truth.

I tell this story not to belittle the working press, who make assumptions and have biases just like the rest of us. I tell the story because that incident in San Salvador changed Archbishop Quinn. He was politicized in a new and visible and significant way. They might call it "conscientization" in Latin America. We could call it liberation.

The Archbishop returned with a renewed commitment to social justice, a fresh insight into the Third World, and a fierce conviction of the inextricable connection between the Gospel and politics. A reporter at the press conference challenged the Archbishop as to the spiritual relevance of his remarks. "Isn't this really politics?" he asked.

The Archbihsop turned with passion: "Politics? Politics?! Try to preach the Gospel to someone with an empty stomach! Charity is based on justice — where there is no justice, there can be no lasting love!"

I think that is the intuition or insight Plato and Paul and Jesus are calling us to. We must be able to require our media to share the same insights — truths which set us free! Our news media will become part of this truth-telling enlightenment when they stop hiding behind the false facades of full coverage reporting (which they don't) and unbiased objectivity (which they can't!) Let the news media set out honestly and humbly and responsibly to educate, to communicate ideas, to self-criticize, and to humanize, by espousing ethical standards (as in justice!) and offering positive alternatives (as in hope!)

Of course, it will take more time and money and talents and energies and all-news satellites and 80 different channels through cable, but our new media must begin to place events in historical context, consider all relevant publics, be willing to question both the little guy like Rev. Jim Jones and Rev. Sun Moon and challenge the big guy like our government agencies and transnational corporations.

How do we believers who have begun to see the light, share the light with others? The last issue of our UNDA International newsletter recommends a Christian Communication policy, or better theology: "Too often have we turned away from reality to feather our small nests with hopeful symbols of hope and faith, satisfied with all the Gospel being read out in many broadcasts, and much — too much — singing of Christian song being performed, sometimes beautifully."

The author suggests educommunication through local cable TV with feedback, political advocacy, local small scale radio and TV , and existing systems and structures to inform people about the media themselves. Demystifying the processes of news gathering, news selection, and news delivery will enable people more easily to mine the occasional nuggets of truth.

The older I get, the larger my target audience becomes, and the smaller the audience I am happy with. Ten years ago I worked on feature films and prime TV shows with audiences of 50 million and drew my expectation line at Sunday morning religious shows for 5 million. Now I syndicate columns for neighborhood papers, spend an afternoon making a cable TV program that may reach 30,000 homes, and visit campuses and clubs to share the Good News with 3 to 30 people. For some reasons the number 12 keeps suggesting itself to me as a valid audience to concern yourself with!

The World Association for Christian Communication's November newsletter describes the advantages of small group media rather than mass media (or as one of our producers at the Communication Center in San Francisco put it: "I'm tired of going national and international — let's go local!")

Do-it-yourself "group media" offer information and impact gradually rather than immediately; increase group intimacy instead of universal appeal; are personal rather than society minded; help individuals not masses to identify; stimulate rather than manipulate; give a personal and committed view; help individuals, groups and minorities to express their views rather than promoting status quo politico-economic interests; offer immediate and controlled feedback; tackle local issues and community concerns; favor cultural independence; aim at perfection and/or genuineness; foster critical analysis and action with regard to specific programs; incite and excite people to develop the message among themselves.

Word symbols tend to be middle class symbols, usually very weak for working class and poor people. I don't know if "liberation" means any more today than "the freedom of God's children" meant in Jesus and Paul's day.

My first experience of liberation at work was way back in the 60's way down in Panama. Fr. Leo Mahon and a couple of sisters and priests from Chicago had gone down to the mountain slums outside Panama City to start an experimental parish they later named San Miguelito.

It was a novel approach to parish: no church, no school, no classes, no sacraments, no social projects, no human care services. When the people heard that the priests had come, they rushed over to have their marriages blessed, their babies baptised, masses celebrated and devotions scheduled. The priests and sister thanked them for their kind welcome and invited them to return in two years. Meanwhile, if the people wished they could join the pastoral team each day from 8-12 as they read and meditated on the Gospel.

The hope was that really understanding the message and mission of Jesus would free the people to live the gospel good news, to be church. When I arrived in the summer of 1966 the experiment was in full swing. The people were teaching each other the gospel stories; they had organized into five spiritual communities, not only to celebrate their common faith and family, but also to help one another build their simple huts, educate their children, and collect the garbage.

They used the simplest media: graphic symbols, music, drama, occasional slide-tape shows. Jesus used even simpler media: bread and wine, footprints and finger graphics on a dusty earth. But they saw the light. Because someone broke out of the dark cave and gradually discovered the realities of firelight, sunlight and other people.

Finally, when their eyes were clear and strong enough to see the Sun, they returned to their brothers and sisters still imprisoned in the cave. And set them free!

The new media will always remain media or means. The end is God. The truth is Christ. The way is church. The Church is us.

If we will simply BE the church — feed the huntry, visit those in prison, serve the poor and powerless — the news media will take care of coverage of the message. No one had to buy media time for Martin Luther King's march in Selma or his "I Have A Dream" sermon on the steps of the Lincoln Memorial. When the church is church, the church is news.

Plato would have agreed with the passage from Isaiah which Jesus quoted in his pastoral inaugural ".....visit the prisoners......" he concludes his parable of the cave in his "Republic" 350 years before Christ with this epilog:

> It is for us, then, as founders of a commonwealth, to bring compulsion to bear on the noblest natures. They must be made to climb the ascent to the vision of Goodness, which we call the highest object of knowledge; and, when they have looked upon it long enough, they must not be allowed, as they now are, to remain on the heights, refusing to come down again to the prisoners or to take any part in their labors and rewards.....You must go down then, each in turn, to live with the rest and let your eyes grow accustomed to the darkness. You will then see a thousand times better than those who live there always; you will recognize every image for what it is and know what it represents; because you have seen justice, beauty, and goodness in their reality!

ADDENDUM 16

TV'S SERIOUS SINS

1. VIOLENCE: In 1975, 85% of TV shows contained some form of violence. Although Edith Efron, in TV Guide, June 14, 1975, argues that TV violence does not really affect viewers and, as entertainment, does not have the detrimental effects on viewers that social scientists claim it does, she is in a decided minority — and may be suffering from a little wishful thinking since she is a full time TV critic. Let me cite a few of the more convincing arguments:

Gerber, C., & Gross, L. "The Scary World of Television." Psychology Today 1976. Found an association between exposure to violence on television and viewer conceptions of the world as a hostile and dangerous place.

Hickey, N. "Does Violence Really Affect TV Viewers? Yes." TV Guide, June 14, 1975, pp. 4-8
Concludes that televised violence does indeed have harmful effects on human character and attitudes.

Leftowitz, M., Eron, L., Walder, L. & Huesmann, L. "Television and Child Aggression: A follow-up Study." In G. Comstock & E. Rubinstein (Eds.) Television and Social Behavior, Vol. E., Television and Adolescent Aggressiveness. Washington, D.C.: Government Printing Office, 1972, Pp. 35-135.
Violence viewing by boys when in the third grade was positively correlated with aggressiveness ten years later.

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Violence viewing by boys when in the third grade was positively correlated with aggressiveness ten years later.

Cline, V., Croft, R., & Courrier, S. "Desensitization of Children to Television Violence." *Journal of Personality and Social Psychology*, 1973, 27, 360-365.

Heavy television viewers were less aroused emotionally after having viewed a violent film than were low television viewers, suggesting that television had to some degree habituated them to violence.

2. STEREOTYPING: T.A.T. documents some of the move obvious and harmful stereotypes: vulnerable women; powerful, stable, intelligent men; only one-third of the men on TV are married, whereas two-thirds of the women are. This may result because many believe that the function of the media is to maintain the established social order.

Donagher, P. Poulos, R., Liebert, R., Davidson, E. "Sex Race and Social Example: An Analysis of Character Portrayals on Interracial Television Entertainment." *Psychological Reports*, 1976, 38, 3-14.

Found that males occupied more roles than females in a ratio of two to one. For each racial-sex group, a distinct behavioral pattern emerged, with white males shown as highly aggressive, white females as altruistic but incapable of persisting at tasks, black males as lacking forcefulness and often attempting to make-up for actions they interpret as harmful to others, and black females as non-altruistic but often explaining their feelings and actions to others.

Freuh, T., McGhee, P. "Traditional sex-role development and amount of time spent watching television." Developmental Psychology, 1974, 11, 109. Showed that children who were high television viewers displayed a significantly stronger preference for traditional sex-role behaviors and activities than low television viewers.

Gerbner, G."Violence in Television Drama: Trends and Symbolic Functions." In G. Comstock and E. Rubinstein (Eds.), Television and Social Behavior, Vol 1, Media Content and Control, Washington D.C.: Government Printing Office, 1972, Pp. 28-187. Found a persistent trend of sexual and racial bias in the content of network programming. White males, for example, were the most common perpetrators of violence; and women and minorities the most frequent victims.

Greenberg, B.S. & Dervin, B. Use of the Mass Media by the Urban Poor. New York: Praeger, 1970. Children from lower income and black families reported devoting more time to television viewing and expressed a greater belief that TV accurately depicts real life than did a simple representative of the general public. Lower income adults also reported a greater dependence on television as a source of stimulation and information.

McLaughlin, J. "The Doctor Shows" Journal of Communication, 1975, 25, 182-184. Found that women were overrepresented as patients in TV hospitals and were less likely to recover than males.

Mendelson, G., & Young, M. Network Children's Programming: A Content Analysis of Black and Minority Treatment on Children's Television. Boston: Action for Children's Television, 1972.

In children's programs, good characters spoke standard English, while 50% of the bad characters had foreign accents. Positive characteristics, however, were attributed to blacks.

Syernglanz, S., & Serbin, L. "Sex-role Stereotyping in Children's Television Programs." Developmental Psychology, 1974, 10, 710-713.

Found that males occupied twice as many roles as females. Males were portrayed as aggressive, constructive and frequently rewarded for their efforts. Females were more likely to be deferring and received little consequence for their actions, unless they were highly active, in which case they were punished. The most successful behavior for females was the use of magic.

Vidman, N. & Rokeach, M. "Archie Bunker's Bigotry: a Study in Selective Perception and Exposure." Journal of Communication, 1974, 24 (1), 36-47. According to this study, All In the Family seemed to reinforce rather than reduce racial and ethnic prejudice.

3. SEXUALITY: Research supports the conviction that television potrayals of sex frequently represent inadequately the positive nature of sexualty. Lighter type TV shows often present sexual issues by means of subtle innuendos. Sensitive sexual concerns are considered casually, even though they deserve more serious treatment. Sexuality is rarely dealt with responsibly on dramatic programs, even though such presen-

tations, could offer the opportunity to examine various dimensions of sexuality with respect and sensitivity. Few of the heroes portrayed on action-type programs are involved in warm and human relationships. Wives and children are rarely, if ever, seen. Home life appears to be non-existent and unimportant.

4. ADVERTISING: is unfair, misleading, deceptive, and encourages materialism. Anxieties over dirt and personal inadequacies are seen as major problems and are quickly resolved through use of advertised products. A few of the more enlightening studies:

Donohue, T.R. "Effect of Commercials on Black Children." Journal of Advertising, 1975, 15 (16), 41-47.

Results showed that TV may be encouraging the development of of questionable consumer values, offering little education on the importance of nutrition and promoting the use of pills to get or stay well.

Choate, R.B. "The Sugar-Coated Children's Hour." The National, February 31, 1972. Reported that half of all children's advertising promoted food products, another 30% toys, and 10% vitamins.

Schuetz, S. & Sprafkin, J. "Spot Messages Appearing Within Saturday Morning Television Programs: A Content Analysis." In Ben Logan (Ed.), Television Awareness Training, New York: Media Action Research Center, 1977. Revealed that the most frequent ads appearing on Saturday morning were those for toys. There were no ads for nutritious food like fruit and vegetables. Public service announcements were shuttled into the very early "non-profit-making" hours. Bias was found in the representation of females and minorities.

O'Kelly, C., & Bloomquist, L. "Women and Blacks on TV." Journal of of Communication 1976, 26 (4) 179-184.

Analyzed 28 hours of network programming and commercials. Although the commercials reflected a fairer distribution of females than did the regular programming, the roles given followed traditional. sex-role divisions. Non-white characters made up only 5% of the total sample and were more underrepresented in commercials than in the programs. The authors suggested that the numerical representation of women and minorities in commercials my be related to their presumed roles as consumers.

CHILDREN'S TV

In the area of children's programming, more and greater efforts are being made to introduce quality and humanizing values — largely through the fierce lobbying effort of C.C.T., Committee for Children's Television and A.C.T., Association for Children's Television — particularly with regard to Saturday morning and the commercials which seem to capture the attention of small children better than any program. Since 22% of TV air time goes to commercials, I take them very seriously and find myself agreeing with Rose K. Goldsen, Professor of Sociology at Cornell University and author of Show and Tell Machine, especially in her article "Why TV Advertizing is Deceptive and Unfair, (in Et Cetera, Winter, 1978.):

> We are dealing instead with centrally manufactured reproductions of staged images and stirring music, received simultaneously inside virtually every home coast to coast, when adult viewers' guards are down, when children learning basic cultural mores and values soak up slogans, images and music as sponges soak up water. Unless we face up to the very special power this bestows on this special show-and-tell machine, we shall never succeed in channeling its effects on the culture of the watching nation.

Other studies and commentaries indicate a mix of hazards and hopes, assets and liabilities. First the bad news:

Poulos, R., Harvey, S. & Liebert, R. "Saturday Morning Television": a Profile on the 1974-75 Children's Season." Psychological Reports, 1976, 39, 1047-1057.

Analyzed the behavioral content and character portrayals in Saturday morning children's shows, revealing high levels of aggression on the commercial networks, much lower violence on PBS, and bias in the portrayals of different sex and racial/ethnic groups.

Dominick, J., & Greenberg, B. "Attitudes Toward Violence: The Interaction of Television, Exposure, Family Attitudes, and Social Class." In G. Comstock & E. Rubinstein (Eds.), Television and Social Behavior .

Vol. 3. Television and Adolescent Aggressiveness. Washington, D.C.; Government Printing Office, 1972, Pp. 173-313.

Viewing of violent television entertainment was positively correlated with aggressive behavior. Many adolescents, especially those who were black or of lower socio-economic status, described television as accurately depicting reality, and this perception seemed to be a major factor in the relationship between violence viewing and aggressive behavior.

And, now the good news:

Columbia Broadcasting System, Office of Social Research, A Study of Messages Received by Children Who Viewed an Episode of Fat Albert and the Cosby Kids. New York: Columbia Broadcasting System, 1974.

(In my opinion, the consistently best childrens' show on TV!)

Results indicated that the majority of children who had seen a particular episode of Fat Albert and the Cosby Kids had received and understood one or more of the prosocial messages in the show.

Columbia Broadcasting System, Office of Social Research. A Study Of Messages Received by Children Who Viewed an Episode of The Harlem Globetrotters Popcorn Machine. New York: Columbia Broadcasting System, 1975.

Interviews with the children between the age of seven and eleven demonstrated that the show had effectively communicated the prosocial messages embedded in episode themes like "honesty" and "kindness."

Sprafkin, J., Liebert, R., & Poulos, R. "Effects of a Prosocial Televised Example on Children's Helping." *Journal of Experimental Child Psychollogy*, 1975, 20, 119-126.

Demonstrated a significant increase in children's helping behavior as a result of exposure to a dramatic rescue scene on an episode of *Lassie*.

Stein, A., & Friedrick, L. "Television Content and Young Children's Behavior." In J. Murray, E. Rubinstein, & G. Comstock (Eds.), *Television and Social Behavior*. Vol. 2. *Television and Social Learning*. Washington, D.C.: Government Printing Office, 1972 Pp. 202-317.

Pre-school children exposed to a four-week diet of violent television cartoons subsequently displayed greater interpersonal aggression and reduced rule obedience and tolerance for delay. In contrast, children who saw episodes of *Mr. Roger's Neighborhood* showed increased task persistence, rule obedience and tolerance for delay.

Only when more groups like T.A.T., Far West Laboratories, community, childrens and church groups get sensitized and actively involved in educating others about the media will we begin to tame the technological beast we created. We can do political advocacy and lobbying with the F.C.C. and Congress . We can utilize effectively and responsibly the meager opportunities we have to produce counter programing or religious programs like our new Archdiocesan show, *All God's Children* on KGO-TV.

We can evangelize the creative community — writers, directors, producers, talent, management — and ease them toward

ADDENDUM 17

I. THEOLOGY MEDIATED TO A MASS AUDIENCE

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II MEDIA AND VALUES

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ADDENDUM 18

Archdiocese of San Francisco
CHANCERY OFFICE
445 CHURCH STREET
SAN FRANCISCO, CALIFORNIA 94114
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July 1980

Dear Communicator,

I am completing a doctoral dissertation in theology and communications at the Graduate Theological Union and the University of California at Berkeley. My doctoral project is to develop media literacy for church leaders by creating training workshops and a training manual to help church spokespersons communicate with the news media.

Tentative plans call for well known TV news people to simulate news interview situations for individual bishops and other church spokespersons. We will keep these practical workshops small and short: perhaps 6 participants for four to five hours. This will give us time for individual attention, critical feedback, and role reversals. The learning process will be effective when the participants increase both their communication skills and confidence — and when they actively seek opportunities to communicate the gospel message and values on the daily TV news.

The working title of my dissertation is "Meet the Press" — languaging religious issues and beliefs in contemporary news media. I am now organizing the first series of training workshops for bishops, department heads, religious superiors, principals, presidents, and pastors. We plan to use our E.T.V. production studios and professional news people to help our church spokespersons communicate both the gospel and themselves more comfortably, knowledgeably and effectively through the mass media, especially through the televised news interview.

After a year of research and testing, I plan to develop a training manual with step-by-step procedures to improve church communication through radio, television and the press.

First, I must learn from those who have gone before. Do you know of any experiments, workshops, or literature in this area of familiarizing church leaders with mass media news?

Would you drop me a note or call 415-431-2544 (collect) with any suggestions. I'll follow up — with much gratitude.

Father Miles O'B. Riley
Director of Information

Glossary

OF TV TERMINOLOGY

Aspect Ratio—a numerical ratio involving height and width. The normal TV aspect ratio is 3:4, three units high by four units wide. Any photographs, title cards, etc. should adhere to this ratio, with two additional units of empty "bleed" space on each side of the copy.

Audio—the audible portion of videotape recording operations.

Audio Gain Control—used to vary the strength of the incoming audio signal. Often called audio level.

Broadcast—the dissemination of television programming by means of radio frequency (RF) transmission.

CATV or Cable TV—the dissemination of television programming by means of a coaxial cable connecting the source to the receiver(s).

Cathode Ray Tube (CRT)—an electron display tube, in which an electron gun produces light on the fluorescent face of the tube by scanning it with an electron beam. Variations in the strength of the beam result in gradations of light and darkness on the tube face.

Closed Circuit TV—similar to cable TV. Programs are distributed via coaxial cable. Difference is degree and size of audience. Cable is usually general entertainment oriented to large audiences. CCTV is usually more specialized (educational, training, etc.) and oriented toward a smaller audience.

Compatibility—often confused with interchangeability. Compatibility, to us, involves the ability of one component to interface electronically with another. (For example, some cameras won't accept external sync; therefore they are not compatible with a multi-camera system. Some VTRs won't accept the output signal from other VTRs; thus they are not compatible).

Contrast—a light versus dark correlation. A high-contrast picture will show extremes of light and dark; a low-contrast picture will be made up of middle tones.

De-gauss—to de-magnetize, as when the magnetic pattern is erased from a medium such as video tape or audio tape.

Dissolve—the overlapping transfer of one scene to another via a special effects generator (SEG). Provides more continuity than a simple switch, since you see one scene disappearing as the other appears. Also called "cross-fade" and "lap dissolve." Also applies to audio.

Distortion—observable differences in picture and/or sound from the actual scene you are televising/videotaping. These may be electronic, mechanical, or optical in nature, or any combination of the three. Some kinds of distortion may be used intentionally as a special effect.

Dolly—the noun refers to a wheeled platform which provides mobility to a camera tripod. The verb indicates straight-line camera movement toward or away from the subject as, "Dolly in for a close-up."

Dropout—horizontal black or white lines, or portions thereof, which appear during playback of a videotape, caused either by the erosion of the oxide coating on the tape through use, or by an imperfect contact between the videohead and the tape. Dropout increases with every replay.

EIA—Electronics Industries Association. Active in establishing standards for performance in the broadcasting industry. Because of their broadcast orientation, they tend to be somewhat critical of other uses of television. Many publications available. 2001 I Street, Washington, D.C.

EIAJ—Electronics Industries Association of Japan. Active in promoting sale and standardization (at long last) of half-inch videotape recorders. Evidently not yet powerful enough to exert significant effort toward standardization of videotape cassette machines.

Electronic Edit—electro-physical process by which video sequences from any of several sources (live camera, VTR, broadcast TV) are placed in sequence to form a coherent production.

Fade—a gradual transition from a blank screen to a full-strength picture (fade in or fade up) or vice versa (fade out or fade down). Used to denote a break in continuity, passage of time, change of scene. Also effective in covering less than perfect editing (i.e., fade-down edit in blank screen, fade up.) Also applies to audio.

Field/Frame—in reproducing a televised picture on the face of the CRT, the electron gun scans the tube face horizontally from top to bottom. The American TV standard divides the tube face into 525 horizontal lines, and the beam scans first the odd- and then the even-numbered lines.

Each scan is called a field, and the two scans are combined to form a frame. Thus, since each scan takes 1/60 of a second, a complete frame requires 1/30 of a second. The retaining power of our eyes makes this procession of still pictures appear to move. The image you see when you place your VTR in the "still-frame" or "stop-motion" mode, is one field. Notice how much less detail there is in a "still-frame" picture.

Filmchain—a device which simultaneously projects a film, speeds it up from twenty-four to thirty frames per second, and synchronizes the film frames with the television camera's scan rate so that the annoying flutter of movies videotape-recorded at normal sound speed (twenty-four frames/sec.) is avoided. Very expensive.

Freon—a trade name for the most widely used cleaning agent for your VTR's video, audio, and control heads. Comes in a spray can. Avoid inhaling fumes.

Generation—a term denoting how far a particular tape (or film) is removed from the original. (For example, the original tape is first generation, an edited master from that original is second generation, and a copy or "dupe" of the edited master is third generation.) Quality deteriorates with each generation but can be restored to some extent by special processing.

"Glitch"—an example of the jargon dear to the hearts of all VTR cognoscenti. Can refer to almost any perceptible, brief distortion of the picture during playback. A very imprecise but emotionally satisfying term.

Graphics—catch-all term for visual still material prepared for insert into a televised or videotape recorded program. Includes titles, photos, subtitles, charts, overlays, credits, etc. *Remember TV aspect-ratio.*

Gray Scale—a (normally) ten-tone range of "black" to "white" as resolved by the TV camera. There is neither true black nor true white in TV—everything is seen in shades of gray.

Head, Audio—one or more fixed electromagnetic devices which can both record on and playback from video or audio tape.

Head, Control—a fixed electromagnetic device which records and plays back from the control or sync track.

Head, Erase—a fixed electromagnetic device which can erase prerecorded signals from magnetic tape.

Head, Flying Erase—an electromagnetic device which rotates with, but is separated from, the video head by the space of one helical scan line. This device greatly improves audio and video insert editing.

Head, Video—one or a pair of rotating electromagnetic devices which can both record on and play back from videotape.

Helical Scan—a videotape recording format in which each field is recorded separately in slanting (helical) tracks by video heads rotating horizontally as the tape drops past them from the higher supply reel to the lower takeup reel.

Insert—(noun) replacement of a section of pre-recorded tape with new material without interrupting stability of playback; (verb) to replace a portion of an existing picture, usually a corner, with video information. Requires at least two cameras and a special effects generator.

Interchangeability—often confused with compatibility. Refers only to a VTR's ability to record tapes which will play back faithfully on other VTRs, and to play back faithfully tapes recorded on other VTRs. Machines which will do both possess interchangeability. (See EIAJ format.)

Interference—bursts or flashes of extraneous electrical energy which may interfere with the sound, the picture, the synchronization, or any combination of these. May be either present in the AC power source or radiated (as from nearby x-ray or diathermy equipment, or from a radio broadcasting station.)

Interlace—a system which ensures that the individual scan lines composing two separate fields (see Field/Frame) will interlock sequentially, forming a complete frame, rather than superimposing themselves on one another.

Iris—the variable diaphragm which controls the amount of light the lens passes along to the pick-up tube of the camera.

Kinescope—often called "Kine." A generic term for a number of processes whereby the scan rate of a specially designed, optically flat video monitor is slowed to twenty-four frames/second so that the picture and sound can be synchronized with and recorded on motion picture film at normal sound speed. Also called tape-to-film transfer. Some are very good, most are horrible. Depends on quality of tape, specific process employed, ethics of processor, etc. Be careful and insist on a short test *from your own tape.* Also get firm, per minute cost in advance.

Level—a general measure of the average intensity of an audio or video signal, arrived at by manipulating audio and video gain controls.

Lip Sync—the coinciding of the subject's lip movements with the words as they are heard by the viewer. When they don't coincide, picture and sound are said to be "out of sync."

Master—can be either the original tape or an edited version thereof. Denotes a finished production from which duplicate copies, "prints," or "dubs" will be made.

Modulation—conversion (via "RF convertor") of audio and video signals into radio frequency transmissions, so that they can be used to drive normal home television receivers directly through the antenna terminals.

Monitor—(noun) a specialized CRT assembly which displays video signals directly from the TV camera or VTR. Sometimes has a speaker for sound readout as well; (verb) to attend carefully to either the audio or the video signal, or both, throughout the duration of the recording session, e.g., "monitor the audio."

Negative Image—image produced by process which reverses normal polarity of TV picture, thus turning whites black and vice versa. Useful for titles and, with restraint, as a special effect.

Noise—another example of jargon, which usually refers to a "graying" picture or one with "snow." Often caused by dirty video heads.

Pan—a camera-only movement (versus a camera and tripod movement) which involves a left to right or right to left turning of the camera in a horizontal plane. For example, "Pan left." Can be combined with movement of tripod in another direction.

Pickup Tube—the electron tube, upon the light-sensitive face of which the lens focuses the subject's image. The electron gun in the tube scans the focused image, translating it into a varying stream of energy which, after processing, re-creates the focused image on the face of the monitor's picture tube. The pickup tube most often used in single-camera videotape recording systems is called a vidicon tube.

Picture Tube—the CRT in the monitor which faithfully reproduces the image seen by the camera or played back by the VTR.

Receiver—what we normally mean when we say "TV set"—a unit designed to receive broadcast RF (radio frequency) transmissions from commercial or educational stations.

Receiver/Monitor—a combination component which can function in either mode with the flip of a switch. Also records off-the-air programs.

Retention—(1) the optical characteristic which allows a series of still pictures, projected rapidly in succession, to appear to move. (2) Also, when you are operating in very low light levels, or with an incorrectly adjusted camera, faint images will tend to remain even though the subject or camera has moved. This annoying afterimage, sometimes called "lag," is a product of the retention capacity of the pickup tube. More light, or camera adjustments, can often correct this problem.

Resolution, Horizontal—a more or less precise measurement of the resolving power of a VTR system, that is, its ability to reproduce detail. All things being equal, higher resolution will result in a better picture. Often, however, striving after higher resolution may cause deterioration of some other aspect of the picture, e.g., stability. For purposes other than broadcasting, the best criterion is the overall appearance of the picture. The resolution of a VTR system cannot exceed that of the lowest resolution component in the system.

Resolution. Vertical—pretty well fixed by the 525-scan-line limit of the American TV standard. European broadcast TV and some specialized TV systems have higher scan-line limits, thus their vertical resolution is better.

RF Convertor—a device for combining audio and video signals into a tuned radio frequency transmission which can drive a home TV receiver.

Special Effects Generator (SEG)—a component which allows the director to select one of a number of inputs (from cameras, film chains, other VTRs, broadcast signals, etc.) or to mix two or more of these inputs into a composite output. The number of inputs and their nature as well as the number and kinds of effects available (e.g., superimposition, fades, dissolves, wipes, inserts, etc.) depend upon the price and complexity of the SEG involved. Prices range from about $500 to well into the $1000s.

Splice—physical joining of two pieces of videotape via a special type of aluminized splicing tape. Must be done with precision in order not to damage VTR and cause severe picture interference. Can be done by hand but is much easier, safer, and quicker when performed on a splicer. Editing can be done with physical splice but it is unreliable, unstable, and generally unsatisfactory.

Stability—the overall, necessarily subjective measure of a camera or VTR output in terms of its approximation of reality. Lines that are straight in real life should be straight in playback. The picture should not undulate or "breathe," light values should not pulsate, etc. The stability of a camera or VTR picture is its most important single characteristic since instability, regardless of content or production values, is the first thing the viewer will notice. Remember, broadcast TV is mostly garbage—but is it ever stable!

Stop-motion—the helical-scan format allows the operator to stop the tape and have the heads scan one field continuously. Incorrectly referred to as "still frame" (a frame requires not one but two fields), this stop-motion picture presents only half the detail available in the normal picture, but is very useful for analyzing discrete steps in a sequential process or for saving tape when one simple graphic is to stay on the screen for a relatively long time. Can also be used as a "freeze" frame, but is not so successful as the movie version due to decreased detail.

Switcher—a device which allows the director to select one of two or more incoming signals for output to a monitor or VTR.

Switching—a generic term for the milieu in which one particular output signal is chosen from a variety of incoming signals. Also referred to as "mixing."

Synchronization—the electronic control process which ensures that (1) picture and sound are correctly interlocked; (2) fields interlace rather than overlap, so that the picture is clear and stable; (3) tape moves at the proper speed for best recording and or reproduction; and (4) all cameras in a multi-camera system are locked into the same scanning mode. In short, synchronization is to videotape what sprocket holes are to film. This all-important control signal may be provided by an inexpensive "random interlace" generator or a very complex and expensive EIA broadcast generator, but it must come from somewhere or the picture on the tube degenerates into meaningless squiggles.

Tearing—horizontal picture distortion.

Tilt—a camera-only movement made by "tilting" the camera and tripod head up or down in a vertical plane. Direction: "Tilt up." Like all directions, this may be combined with other movements, e.g., "Tilt up slightly and zoom out."

Truck—to move a camera and tripod by rolling the tripod smoothly left or right, while remaining approximately the same distance from the subject. Direction: "Truck left."

Video—that portion of a television signal which is related to the picture, its pickup and its reproduction.

Vidicon—the television pickup tube most often used in single-camera VTR systems.

Vidiot—our pet name for people who consistently emphasize technical considerations and jargon (resolution, wave-form monitors, super-sophisticated switching) to the detriment of production planning, full equipment utilization, and content.

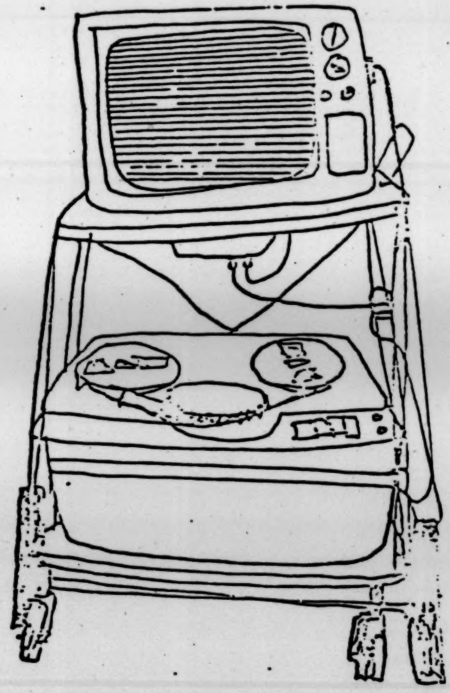
Viewfinder—two types. Some older cameras utilize an optical viewfinder which, while cheap, does not allow you to see what the camera sees. Later units employ a small monitor, sometimes detachable, which transmits to the cameraman exactly what his lens is picking up—*if it is properly adjusted.* Incorrect horizontal or vertical adjustment of the viewfinder monitor can result in the cameraman seeing one thing and transmitting another. Viewfinder adjustments are not supposed to influence the camera's output signal but they sometimes do. Many less expensive cameras have no viewfinder at all.

Voice Over—narration accompanying picture, but which is not synchronized with the lip movement of any person appearing on the tape. Usually, but not always, recorded after the original taping. In this case it may also be called audio dubbing.

VTR—videotape recorder. In order to *be* a VTR, a unit must have the ability to record.

Wipe—a special effect in which one picture appears to "push" the other off the face of the monitor. Can be done either horizontally or vertically. Requires at least two cameras and a special effects generator.

Zoom—one function of a "zoom" lens. Involves changing the effective focal length of the lens by shifting optical elements inside lens barrel. Usually accomplished by turning a collar around the barrel. Useful but overused technique. Direction: "Zoom in." Can be combined with other directions. See Chapter 3, "The Camera Lens." The real beauty of a zoom lens is that it gives you such a wide variety of focal lengths with which to work.



ADDENDUM 20

QUESTIONS BEFORE COMMUNICATING

The Episcopal workshop and workbook by Baehr and Morse recommends the following eight areas of questioning:

1. Power or Purpose: Why do you want to communicate? God, Others' Needs, Vanity....

2. Understanding or Content: What do you want to say? What does your church want to say? What does God want you to say?

3. Impact or Need: What needs to be communicated in your: church city, nation, world? What are those needs? Physical: food, clothing, sex, shelter, health. Security: Protection against danger, deprivation, accidents. Social: friendship, love, community, home...Esteem: respect, productiveness, recognition. Fulfillment: success, accomplishment. Spiritual: all of the above plus communion with God: Father, Son and Holy Spirit. What are the problems in your church, city, nation, world?

4. Wisdom or Identity: Who are you? Who are your parishioners? Who are you trying to reach? What do they want? Why reach out to them?

5. Evangelization or Outreach: Where does your audience live? How many of them are there? What would be the best way to communicate your message to them: personal, print, letter, newspaper, magazine, telephone, radio, cable TV, local TV, national TV, satellite, two-way: cable, radio, local TV...

6. Stewardship or Systems: What are your church's resources in terms of money, equipment, video, printing, xerox, computer, etc... What is your church's access to local TV? Who runs it? Why do they run it? Why would they be interested in what you want to say? What are your church's assets in terms of: ministries, activities. Who in your church is talented at: writing, photography, music, teaching, editing, ideas, creating, nagging, criticizing, reporting, etc... What is your church's access to cable TV, radio, other media, equipment....What are the media resources of the members of your church?

7. Truth: What do you have to communicate? What should you communicate? How (what media) should you communicate it? How (what form) should you say it?

8. Prophecy or Effectiveness: Will your program say what you intend to say. Will your program reach those whom you intend to reach? Will your program result in action? Coming to church, social change, love, faith, etc.....

ADDENDUM 21

TAKE A SURVEY

If you don't know your audience well enough, perhaps you should undertake a survey. From time to time, it's important for a church to know: Are we communicating? To whom are we communicating? What are we communicating? The poll or survey is a tool, both within the church membership and outside of the church, to link sender and receiver in the communicative process.

The poll may be a means in itself of expressing interest, of saying we, the church, want to know about you. Based on the Christian ethic to establish communication where separation exists and to determine needs, the poll becomes a means for self-appraisal and evaluation.

Early in his experiences, Henry Ward Beecher, the great nineteenth-century preacher, discovered that he failed when his purpose was to produce good sermons, however scholarly, factual, and earnest. His success came as he looked to the needs of his audience. He told the seminarians at Yale: "Take men as it has pleased God to make them; and let your preaching, so far as it concerns the selection of material, and the mode and method by which you are presenting the truth, follow the wants of the persons themselves, and not simply the measure of your own minds." (Henry Ward Beecher, Yale Lectures on Preaching, N.Y., J.B. Ford, 1972, p. 56)

Recently a major denomination in Texas earmarked more than a million dollars for a multimedia evangelistic effort, but not one part was planned until a marketing research organization has reported on its survey of 60 cities and more than 600 people. In findings, people described their concerns as loneliness, purposelessness, distrust suspicion. Tabulations also indicated their interest in the church. "The survey gave us the direction we needed" one official commented later, "for a series of testimonials from actors and businessmen, sports figures, house-wives on Christ." (reported by Theodore Baehr and Rev. Robert Morse in Communicate, Episcopal Church Communications, New York, 1980, p. 200)

Whether scientific sampling or simply a straw poll, the survey or questionaire can provide a working base of information for clergy and laity, in New Testament terms the "royal priesthood" of the church.

A survey team from a church in a midwestern city stationed themselves in a nearby major shopping center for a project they considered one of the most valuable ever initiated. The purpose of the survey was to determine if the nearby public was aware of the church and how they viewed it.

The question asked: Have you ever heard of this church? If you do know of it, how did you hear about it? Friend? Newspaper ad? Radio announcement? Other?

Have you ever been to this church? Do you know people who attend? What one word would you use to describe it? What one program of this church do you think is particularly good? What do you think this church could do to reach more people?

In another part of the country, a church takes a look at itself through an intensive visitation and surveying campaign. A data sheet keeps track of the answers:

Name and address____________________________________

Number in family____________________________________

Special church interest______________________________

Prior church work or activity_______________________

Has someone from the church visited you in the last year?___________

Do you receive church mailings?_________________________

What do you think are the strengths of the church?__________________

It's weaknesses____

Any other remarks:____

The data served as input for decision making for months to come, and even later provided guidance for the calling of a new minister when that occasion arose.

Scientific pollsters say we change phenomena by measuring them and that an interview acts as a catalyst. In this way, a church survey would not only measure the effectiveness of its program, it would also be an instrument for change. Along the same lines, the poll when publicized and discussed acts as a reinforcing agent, reason enough to take its potential seriously. Certainly, polls can be important to the church, whether in communications or Christian education or as a body to evaluate what is being done, to increase awareness and sensitivity to others, to set directions for the future. (Baehr and Morse, ibid.)

PROCEDURES

Procedures for a survey or poll:

1. Define the purpose in simple terms. Does the church need a communications effort for evangelism?
2. Determine the means. A survey to be conducted by the communication committee.
3. Determine the method: telephone poll or mailed questionaire or person to person interview.
4. Write the questions. (An explanation of the purpose or reason for poll should precede any question.)
5. Plan for tabulation and interpretation of the results.

Maximum number of questions to hold interest of respondents is about ten, and usually five or six are sufficient to determine opinions or seek input. It's helpful to all to formulate simple questions that can be answered briefly in a short period of time.

Questions can be factual and should be neutral:

"The church communications committee sponsored two project this year as evangelistic efforts, on radio and in the press. Do you think efforts should be made to increase the number next year?"

Questions may be multiple choice:

Did you hear the 7 a.m. Sunday broadcast on KARE held during March?

Never
One Sunday
Two Sundays
Three Sundays
All of them

Questions may indicate intensity:

How do you feel about the church's radio presentation on abortion?

Strongly object
Object
Have no opinion
Support
Support wholeheartedly

Questions may ask "why?"

Why did you object to or support the presentation?

When it's time to analyze the returns and tabulate, to be sure to record any pertinent observations or comments. Let a group work with interpreting and discussing the conclusion. Then, it may be time to disseminate the information — to a governing body, to the church membership and perhaps even to the press. From the experience of other church pollsters it may well be at this point that survey participants find themselves with a strengthened sense of the corporateness of church life and a new grasp of the church's mission (Baehr and Morse, op cit., p. 20)

ADDENDUM 22

MEDIA MINISTRY

" ORGANIZING A MEDIA MINISTRY "

1. Appoint one person to coordinate your P.R. efforts. This person will be the contact with the media from your organization.

2. If you have a large organization, one person will oversee the P.R. of all your departments and programs. She or he will make sure there are no overlapping or conflicting messages emerging from your organization.

3. If the volumn of P.R. output is large, you may have individuals responsible for aspects of your P.R.: print, media, electronic media (radio and television), printed materials, and other P.R. (speakers bureaus, etc.)

4. Alert your Board and staff about your P.R. efforts. Help them to realize that their actions are the best P.R. for your organization.

5. Get your Board or staff to allocate funds for your P.R. effort. A typical budget will include: clerical help, printing, phone, photography, writer, travel (milage) meals, entertainment, advertizing.

6. Ask your Board and staff to keep their eyes open for human interest stories about people in and around your organization. See if some will become "stringers" for your P.R. efforts.

7. Develop a support committee of staff or members who are particularly interested in P.R. for your organization. They can work on your campaigns, contribute ideas, or become "stringers." Your committee could also be an advisory group on P.R.

8. Ask your board, staff, and friends to introduce you to members of the media whom they know.

9. Know the competition. Analyze their P.R. and their arguments against you.

10. Prepare a calendar of your P.R. efforts.

11. Prepare an action plan for P.R.

12. Interview the Board and staff, to discover consensus positions, and to determine consensus on P.R. objectives.

13. Set up files and forms to facilitate the flow of materials.

14. Watch for problems in the organization. Use problem solving techniques and communication techniques to cool things off.

15. Use P.R. techniques within your organization, first. An organization in turmoil is a poor candidate for good external publicity.

16. Select a spokesperson. Choose someone who is articulate, is willing and able to speak about organization policy on short-notice, and who is a fitting representative for your group

" FILES FOR A MEDIA MINISTRY "

1. Master Calendar, with all P.R. events and deadlines.

2. Clippings of all printed and published information about the organization, with publication name and date. (If you have more than 25 placements per year, consider the costs and benefits or a commercial clipping service.) Ask your members and supporters to send you clippings.

3. Two or more copies of all press releases.

4. Two or more copies of all press releases sent out, and records of placement successes. File by date or subject.

5. Two or more copies of all other P.R. materials produced (including direct mailings) and records of suddess. File by date or subject.

6. Swipe file: P.R. or publications from other organizations which you like (and might someday copy format, design, or approach); and P.R. or publications which you dislike (and want to avoid repeating).

7. Statistical information about your organization, and about the issues or programs you publicize.

8. File speeches of officials.

9. Biographies and photos of staff and board members. Permission for P.R. use and photo use.

10. Photo and facilities, events, services, staff, clients, etc, with appropriate permission.

11. Competition file: their issues, programs, and P.R. publications.

12. Opposition file: on individuals and organizations actively opposing your organization or issues: who they are and what their positions and publications are.

13. Union and trade association data and literature.

14. Governmental information, regulatory and other: including legislation pending.

15. P.R. and writing handbooks.

16. Press lists

17. Contact files.

18. Project information file: information from each department or project about P.R. prospects. Try to get project P.R. correspondents, who will let you know when newsworthy items occur.

" DEVELOPING A BUDGET FOR PUBLIC RELATIONS, INFORMATION, COMMUNICATIONS MINISTRY."

1. Paper and office supplies: stationery, evelopes, pens, pencils, filing folders, etc.

2. Printed stationery: correspondence and press releases.

3. Design for stationery or logo.

4. Printing and postage for news releases (1-2 per month 25-50 per mailing.)

5. Duplicating and xeroxing.

6. Large envelopes, cardboard and postage for mailing photos.

7. Photos and production.

8. Mileage and travel.

9. Expenses for press conferences.

10. Brochure design.

11. Brochure printing.

12. Staff-time: full time P.R. staff, part-time P.R. and clerical staff.

13. Phones.

14. Rent and office equipment: typewriters, file cabinets, desks, adding machines, etc.

OTHER BUDGET ITEMS: A CHECKLIST

1. Publicity:

    * clipping service
    * press kits
    * photography
    * signs and displays
    * graphics
    * newsletter production
    * posters

2. Reports and Meetings

    * annual report
    * reports to membership
    * educational activities
    * membership meetings
    * P.R. for meetings
    * brochures
    * flyers

3. Project or Program P.R.

    * brochures for projects
    * events
    * recruitment
    * slide show

4. Special Events

    * benefit events
    * P.R. for benefits
    * brochures for events
    * space and facility rentals
    * advertising
    * fee and licenses
    * posters
    * direct mail solicitations

5. Production Costs

    * public service announcements
    * slide shows
    * awards and recognitions
    * special publications
    * advertising

6. Other Costs

- displays and community events
- contribution to community events
- space and facility rentals
- consultants
- novelty items (T-shirts, pens, calendars)

" POSSIBLE RESOURCES FOR MEDIA MINISTRY"

1. Radio and television stations,public affairs departments

   * Free public service announcements and production of filmed or taped PSA's.

2. Advertising agencies and clubs

   * Free ads, assistance and advice, public service announcements

   * Placing free spots on radio and TV stations at optimum time-slots

3. Local corporations

   * Free printing

   * Assistance and advice with publications or other P.R.

   * Donations of food or products for events

   * Funding for specific media projects (e.g. slide shows)

4. Volunteer bureaus

   * skilled volunteers

   * unskilled volunteers

5. Colleges and universities and high shcools

   * volunteers: writers, photographers, artists, production assistants, radio /TV students.

   * Be the subject for a class P.R. project

6. United Way and large national charities

   * Advice and assistance

   * Press lists and other written materials

7. Churches and schools, banks and local business

    * Rooms for meetings and displays

8. Foundations and funding agencies

    * Referrals (and some-times payment for support agencies and classes

9. Video resource projects and centers

    * Referrals to students and low-fee producers

    * Be the subject for a project

10. Press clubs, media organizations, neighborhood arts programs

    * skilled volunteers

    * Forums for your speakers

    * Information on media

11. Public media centers

    * Assistance with access to radio and TV

    * Low-cost advertising

12. City and country and state agencies

    * Advice, assistance and referrals

    * Information on media

    * Mailing lists

13. Religious communication centers (United Church of Christ, Catholic Archdiocese)

    * Free or low-cost studio space

    * Advice, assistance and referrals

14. Nonprofit support agencies (ask your local funders and other nonprofits for referrals)

    * Pasteup and design, low-cost or free

    * Advice, assistance and referrals

    * Information and clippings

    * Low-cost advertising and public service announcements

"RAISING CONSCIOUSNESS ABOUT TV"

1. Study the TV situation in your community generally. What is offered in the basic categories set out by the FCC? Use the TV Guide or the newspaper's listings to make determinations.

2. Study prime time and other time segments; particularly note when religious programming is offered.

3. Assign people to check out specific programs for quality. Have them render reports.

4. Get specific input on what the viewers feel is objectionable and what is good.

5. Draft recommendations for the committee to present to the local station or stations. If the situation calls for aggressive action, prepare a petition.

6. Communicate to the church the committee's feelings on programs of worth and on programs that might be harmful, particularly to children.

7. Draw up your own TV guide within the church of programs worth watching for the week. Put it on the bulletin board or include it in a mailing.

8. Prepare a study guide whereby a group could use televised material to accomplish an educational purpose. A series of guides keyed to the various Church School age levels could be prepared in conjunction with the Department of Christian Education or the parish CCD.

MEDIA MINISTRY THROUGH VIDEO

1. Self-Reflection

One of the most valuable ways that video can serve us is by allowing groups and individuals to see themselves on tape. These tools allow us to almost step into the shoes of an anonymous third person and see ourselves from an "objective" point of view, as others might see us. This is different from just having someone describe to us how they see us. With video we can actually "see for ourselves," and we do not question the accuracy of our own perceptions. Thus, we can learn things about ourselves that are otherwise inaccessible, and the amount of data we receive through this process is massive, in comparison with other means of feedback. To control and correct the "Halo Effect," it also helps to have someone nearby to point out the good and bad and what can be done to correct same.

2. Catalyst

Having a "finished product" is not the objective as much as using video to start a process of interaction within and between groups of people.

3. Information

Being a "conduit" for information is one aspect of "narrowcasting." "Narrowcasting" does not strive for mass communication but for communication to a specific, limited group.

4. Sharing

When the purpose of narrowcasting is not a convey information but simply to link together people who share common interest, but are physically separated from one another, the networking or sharing function of video is being used.

5. Outreach

Video can also be used to serve the larger community by providing TV programs intended for a wide audience. This "outreaching" function has been used by many church groups in a variety of applications. Some groups simply send away for pre-produced programs and arrange for them to be shown on the local cable system. Others produce their own shows.

6. Art

Video/TV is often used by artists as a new creative, expressive medium. Video/TV offers new, unexplored frontiers for audio/visual imagination. PBS, cable television, even the networks have exhibited video/TV art, but most exhibition and work occurs in museums, universities, churches, studios, etc., Home video/TV art is growing in popularity. Video/TV can approach, challenge, counter, color and highlight perceptions, moods and realities in extraordinary ways. The application of video/TV art to programming can be seen in the digital efforts used in recent sci-fi films. And, video/TV art is a wonderful way of exploring the medium and your own creativity.

7. Image/Presence

Even if no one is watching, video/TV is often used as a means of establishing a presence or presenting an image, similar to having your name published: — "vanity video." Most "vanity video" occurs on cable television public access channels where people present their programs in spite of the fact that very few are watching. Often, by establishing a presence, an audience develops over time, but this is rare. PBS will present educational programming which few watch to meet legislative requirements and establish its image. Networks and local stations will sometimes air public interest programming for the same reasons. Churches sometimes get caught buying "vanity video" satellite time or local time, or they may buy time to establish an image. Video/TV, presence video/TV and "vanity video" should be carefully thought out, before using the video media.

8. Personal, interpersonal and spiritual development

The video/TV production of a story or premise taken from the New Testament is an effective means of personal, interpersonal and spirtual development because:

- Television is the medium of our age
- Producing a TV program attracts any person who wants to communicate anything.
- The opportunity to produce a TV program motivates individuals to: read the Bible; think about the Gospel; work together; and suspend prejudices to realize participation in video/TV communication.
- Video production involves a constellation of talents: from the executive producer who brings in the money and oversees the budget; to the line producer who schedules the production, orchestrates the personnel, manages the budget; to the director who directs the actors; to the director of photography who directs the camera-work; to the engineer who keeps the equipment functioning; to the technical director who works the switches; to the lighting people; to the sound people;to the set designer; to the art director; to the stylists; to the gaffer; etc., etc. Each person is important, each one is an essential artistic and technical element in the whole production.
- Video production demands working together.
- Reworking a New Testament story or premise into a contemporary TV program requires exegesis, prayer, insight, personal reflection and letting the Gospel live through faith and God's grace.
- The electronic sophistication of video equipment and the intensive demands of video production make frequent prayer essential to producting a TV program.
- Working together under the stress of production requires love and ministry in obedience to God and His Good News.
- Video is an immediate medium giving everyone instant feedback and opportunity for self-reflection.
- Producing a TV program allows an individual to express feelings and creativity which may heretofore have been suppressed.

The final product, the TV program, is wonderful witness to the Good News of Jesus Christ.

9. Values clarification:

Television is the most pervasive and persuasive medium of all time. It has changed our lives, rewritten laws, increased our world awareness and in some ways, made us more private persons. There are many other value systems than those propagated by television. By comparing the values propagated by television with other value systems, in terms of world view, life styles, relationships, and self, one learns more about one's own values and the values of the society at large. The key questions are — "What is the premise or message?" and, "How would another value system look at that premise?" In our case, how would Jesus look at that premise?

" SUGGESTED USES OF VIDEO TAPE RECORDINGS (VTR) "

(from Communicate by Baehr and Morse)

1. CHRISTIAN EDUCATION

1. Video tape programs (or segments) off the TV set such as "All in the Family," "Mash," Public Broadcast Specials, programs on hunger, racism, etc. Use these as discussion starters.
2. Introduce new curriculum via tape.
3. Let the church school teacher see him/herself in action.
4. Record special resource persons such as visiting theologians, evangelists, who speak; put this tape in "tape bank" for review and discussion later as well as sharing with other churches, groups, etc.
5. Make instructional tapes — story telling, use of bulletin board, hymnal, etc.
6. Create resource material presentations for classes to encourage participation and discussion.
7. Tape in-service training, such as lab schools, leadership seminars, etc., which everyone can't attend.
8. Teaching tool for groups.
9. Tape pastor's input to class when unable to be there in person.
10. Use "Interest Centers" in church school.
11. Produce tape for use in home Bible study courses.
12. Bring various age groups together for inter-generational learning projects.

II, WORSHIP

1. Minister uses tape to rehearse sermon.
2. Use in counselling — to reveal non-verbals.
3. Tape sermon and feedback discussion on the sermon with pastor not present.

4. VTR sermon illustration: dramatic sketches, interviews, "question of the day".

5. Tape sermon for use in self-analysis,

6. Department worship analysis re: offering, communion, acolytes, ushers, etc.

7. Preserve programs on Christmas, Easter, other special times of the year.

8. Tape a wedding rehearsal, use as example to couples planning a wedding.

9. Choir Director can let choir see as well as hear themselves.

10. In-service training for ushers, acolytes, etc.

11. Tape "a day in the life of your minister".

III. MEMBERSHIP DEVELOPMENT

1. For new members of a church, VTR a tour on the whole church, meet the staff, church school teachers, nursery attendant, etc.

2. Produce a program on what the church is doing. Use it in connection with every member visitation/commitment program.

3. Take church to shut-ins and nursing homes via VTR. Then video tape a message from the shut-ins back to the congregation.

4. Tape work of lay people in the church's activities.

5. Use VTR to develop speaking abilities of members.

IV. EVANGELISM

1. Go to homes of prospective members and introduce them to congregations through VTR presentation (played back on their own TV set.)

2. Tape a play without memorization in small sections and edit together.

3. Tape people relating what the Gospel means to them.

4. Tape people telling how the church has helped in time of crisis.

V. YOUTH

1. Interest youth in Christian vocations via video tape interviews with lay people talking about their careers.

2. Tape children role-playing in the church school.

3. Record youth service fund projects.

4. Use VTR to help youth study "adult culture".

5. Youth can produce their own "TV commercials" using themes from the Bible or contemporary culture.

VI. LIFE OF THE CHURCH

1. Video tape "letters". (Example: one congregation, upset over a national decision, sent video tape of this reaction to national headquarters. A national official personally responded on video tape.)

2. Tape a play without memorization in small section and edit together.

3. Put VTR equipment in hands of opposing groups. Have them present either their point of view in a given amount of time They have each group's tape. Let groups see an immediate playback of how they function, look, react, use non-verbal communication.

4. Book reviews (w/illustrations, etc.)

5. Use VTR to put a confirmation class on the cable system.

6. Interviews of church members getting persons' point of view regarding various programs of the church.

7. VTR "hot" issues in assembly sessions to present in local churches.

8. Use VTR to promote camp, assemblies, community activities and other church programs.

9. VTR a group functioning well in a sensitivity situation.
10. Use camera at eye-level of a five-year old to show what church looks like to this size person-sensitize adults to this perspective.

VII HISTORICAL

1. Encourage elders to reminisce on tape to preserve history of congregation.
2. Records historical events in life of the church such as groundbreaking, retirements, installations, dedications, etc.

VII. ECUMENICAL

1. Recording a Jewish Sabbath service or a Roman Catholic Mass, or different protestant services to use in studying other faiths.
2. In larger parish situations, take VTR into each of the churches and show what life of other churches in the parish is like. (Contrast inner city/suburban, city/rural, etc.)
3. Use VTR to build discussions.

IX. COMMUNITY INVOLVEMENT

1. Interview neighborhood/community people re: community needs, etc.
2. Tape projects in your area for promotion and greater understanding.
3. Tape community concerns, such as traffic hazards, trash pick-up, community facility, prejudice, etc. for various uses.
4. Offer use of the video equipment to others in the community (after you have trained them in its use).
5. Produce VTR public service announcements for use on cable TV systems.

50 PRACTICAL WAYS TO USE VIDEO IN THE CHURCH

(Gathered from articles in religious journals in the 1970's)

1. Video Tape ministry (home players).
2. Presentation of YOUR message (through cable, etc.)
3. Minutes of vestry meetings (or session meetings).
4. Stewardship (standardize instructions).
5. Stewardship-Program on what the church is doing in connection with every member visitation.
6. Programs for circle meetings.
7. Tape a model wedding rehearsal - to show family as an example.
8. Video Tape Weddings. May be purchased by family.
9. Video Tape Baptisms. May be purchased by family.
10. Record special resource persons who speak. Put into tape library.
11. Instructional Tapes - story telling, bulletin board use, use of hymnal.
12. Worship Instruction - use of stop action.
13. Tape pastor's input to class through VTR when he can't be there.
14. Training - Lay personnel, church personnel, teacher, acolytes, ushers, etc.
15. Children role-playing in church school, bible stories, etc.
16. Youth group take church to shut-ins via VTR.
17. Tape record directly off the broadcast video (Ben Hur, Ten Commandments, etc.).
18. Tape record directly off broadcast video for discussion starters. (Note: Excerpts from "All in the Family" have been used.).
19. Record youth service, fund projects.

20. Video tape church services for nursing homes.

21. In larger diocesan situations, take VTR into each of the churches and show what life of other churches in the diocese is like.

22. Use in "Interest Centers" in church schools.

23. Take into homes of new members to introduce them to congregation, staff, tour of church facilities.

24. Use VTR to promote church camping and other church programs.

25. Use VTR in Board of Ministry work in continuing education.

26. Self evaluation for Minister. Rehearse sermons.

27. Use for curriculum prevue in Christian education.

28. Self evaluation for teachers.

29. Programs for Christmas, Easter, etc.

30. To interest youth in Christian vocations.

31. Closed circuit TV for over-flow crowds.

32. Record Jewish Sabbath service or Roman Catholic Mass or different protestant service to use in confirmation class.

33. Use in Counselling - self evaluation.

34. Use in Marriage Counselling — to reveal nonverbals.

35. VTR "hot" issues in annual conference sessions to present to local churches.

36. Use VTR in leading Cable time to put on one confirmation class for all churches.

37. Tape not only sermon, but also feedback discussion on the sermon while pastor is not present. (He would need to see himself to verify their statement).

38. Sermon illustration scenery, interviews, etc.

39. Drama - do a play without memorization in small sections and put whole thing together.

40. Tape community concerns, such as traffic hazards, trash pick-up, hospital prejudice, etc.

41. Record programs for prisons.

42. Tape presentation of leaders of congregation (Note: Use the process intentionally regardless of end product).

43. Tape in service training, such as laboratory schools to which everyone can't go.

44. Video tape "letter." Example given was of one denomination group upset over national decision and they sent video tape of this reaction. The national official responded on video tape in a personal way.

45. Put VTR equipment in the hands of opposing factors, give them an assignment to present either their own or opposing point of view in a given amount of time.

46. Tape various projects within the church i.e. bazaars, pagents, picnics, etc.

47. Groups see an immediate playback of how they function, look, react, use non-verbal communication. Video tape a group functioning well in sensitivity situation.

48. Encouraging elderly to reminisce in order to preserve past.

49. Tape recordings to show youth how they judge one another.

50. HAVE A GOOD TIME! SHOW THAT RELIGION CAN BE FUN!

" SOURCES OF VIDEO TAPE EQUIPMENT "

Unfortunately, most churches and community groups do not have video tape equipment.

Unfortunately, video tape equipment is expensive. A basic ½" open reel (black and white) video tape recorder, camera and playback monitor package will cost around $2,500 or more. Color equipment can more than double this amount.

Unfortunately, most churches and other groups do not want to invest in such equipment until they have an opportunity to see how they could use it and how their membership will derive benefits from it.

FORTUNATELY, there are several possible ways for you to have access to video equipment. This will enable you to become familiar with it, see how easy it is to operate and evaluate results obtained.

The first thing to remember is that playback equipment is usually more readily available than recording equipment There is a growing amount of material available on video tape, so let's take a look at sources for playback equipment first.

A number of school systems as well as colleges and universities have extensive video tape systems. If an individual school does not have some, check at their city ot district audio visual office.

Don't forget to check with the cable TV system in your area or nearby. Many times they have such equipment for loan or rental at modest fees.

Some larger municipal libraries have video equipment as well as some museums. Don't overlook these possibilities.

Of course, there is always the chance that another church in your area might have some video equipment.

Another possibility is the commercial audio-visual dealer(s) in your area. Most are willing to set up a demonstration of their equipment for your church, ministerial association, council of churches, etc. Many times they have trade-in equipment which is considerably less expensive. If the dealer can offer a warranty on such equipment, it can get you in the "video tape business" with much less investment.

Video tape recorders and cameras can be a little more difficult to obtain. The results you can get with their use make the extra efforts well worthwhile.

The best sources for video camera and VTR are schools, colleges, universities, medical centers, museums or similar facilities. Industries are "into video" in a significant way. Over two hundred national and regional corporations have staff working full time in the area of video. Training and orientation are the two principal areas but public relations and sales are not far behind. Remember also, the cable TV system and the commercial video products dealer as additional sources although rental is probably their answer to your inquiry.

PUBLIC AFFAIRS PROGRAMS

Your chances for decent radio and TV coverage are greatly improved when you use public service announcements (PSA's) and public affairs programming (talk-shows). An item that might earn 45 seconds in a TV newscast, could get half-an-hour's discussion on a prime-time talk-show. And stories that will not make the news will still be picked up as PSA's or for public affairs programs.

Radio and TV are "shotgun" media: if your message gets on, you know that a lot of people will hear it, but you can't be sure which people or what the impact will be. You can pinpoint your audience somewhat by asking the advertising departments for estimated audience ratings.

This means that you should make your appeal as broad as possible, when you are on the radio or TV, since you are speaking to a big and varied audience. You should also be prepared for a large response, or none at all unless you have done enough research to predict the response of a radio or TV audience.

Public affairs programming on TV is an inexpensive source of exposure for "talent," spokespersons, guests representing your organization. These shows always need intelligent and entertaining guests. If you can supply the guest, your speakers have the opportunity to say something about themselves and about your organization.

Know the shows before you call to book your guests. This information may be obtained from: station public relations departments, station advertising departments, TV Guide, the local press club, radio-TV public affairs associations, public affairs departments at the station, United Way media departments, college and university libraries and graduate media departments, watching TV and listening to the radio.

Include all the public service and community affairs programs, even children's and foreign language shows. Update your list every 6 months, since media turnover is frequent.

Right now talk shows are very "big". Perhaps you can provide either the topic and subject matter or the talent for such a show. An established talk show will have a better audience than you can create with a program of your own unless it is truly outstanding.

ADDENDUM 24

WILL THE REAL CHURCH PLEASE KNEEL DOWN

(Note: The "No Excuse Sunday," "Bulletin Bloopers," and "Perfect Pastor" scripts have been used dozens of times to obtain "soft news" space to remind people that God has a sense of humor — and loves us!)

Everywhere today false prophets are making real profits from people starved for an experience of God.

From egoism gone beserk in Guyana to cotton candy christianity choreographed commercially by the electronic evangelists, we are surrounded by cults capitalizing on human need. The power of love has become a love of power.

For an airmail second collection, the Reverend Johnny Carsons tweak our feelings and pretend it's faith. Mindless captives masquerade as airport apostles or an inner city St. Francis to sell their quota of kindness.

God has gone from a swear word to a buzz word. Religion has never been more irreligious, theism more atheistic, faith more faithless.

It's time to drive the money changers from the temple and the tube; to free the captives from their slavery to self righteousness; to put our transcendent Father back in his heavens and celebrate the freedom of God's children. It's time for holiness and wholeness, hope and humor.

And so, we are scheduling a special "No-Excuse Sunday", to make it possible for everyone to come back to church.

Cots will be placed in the vestibule for those who say "Sunday is my only day to sleep in." We will have steel helmets for those who say "The roof would cave in if I ever came back to church." Blankets will be furnished for those who think the church is too cold; and fans for those who say it's too hot.

We will have hearing aids for those who say the pastor speaks too softly, and cotton for those who say he preaches too loudly. Score cards will be available for those who like to list all the hypocrites.

A few unattached relatives will be in attendance for those who like to visit on Sundays. And one section will be landscaped with real shrubbery and astro turf for those who find God in nature on Sunday mornings.

Finally, the sanctuary will be decorated with both Christmas poinsettias and Easter lillies for those who have never seen the church without them.

But, best of all, when you get to church — the real church of real - live, gossipy, perspiring communities, where sacrifice and suffering are shouldered as part of real life — you may be amazed at the bulletin announcements. Here are a few actualities:

"This afternoon there will be a meeting in the South and North ends of the church. Children will be baptised at both ends....

Wednesday the Ladies Literary Society will meet. Mrs. Johnson will sing 'Put Me In My Little Bed' accompanied by the pastor.

Thursday at 5 p.m. there will be a meeting of the Little Mothers Club. All wishing to become Little Mothers will please meet the minister in his study.

This being Easter Sunday, we'll ask Mrs. Johnson to come forward and lay an egg on the altar.

The service will close with "Little Drops of Water". One of the ladies will quietly start and the rest of the congregation will please join in.

On Sunday, a special collection will be taken to defray expenses on a new carpet. All those wishing to do something on the carpet will please come forward.

The ladies of the church have cast-off clothing of every kind and they may be seen in the church basement on Friday afternoon......"

Human fraility and healthy humor aren't the only things you'll find in church these days. Quite a few are even returning to God.

See you in church?

If you already have a church, and need a new, more perfect pastor, read on:

Results of a computorized survey indicate that the perfect pastor preaches exactly 15 minutes. He condemns sin, but never upsets anyone. He works from 8 a.m. 'til midnight and is also the janitor. He makes $60 a week, wears good clothes, buys good books, drives a good car, and gives about $50 a week to the poor.

He is twenty-eight years old and has been preaching for thirty years. He is wonderfully gentle and handsome. He has a burning desire to work with teenagers and spends all his time with senior citizens.

The perfect pastor smiles all the time with a straight face because he has a sense of humor that keeps him seriously dedicated to his work. He makes 15 calls a day on parish families, shut-ins and hospitalized; spends all his time evangelizing the unchurched and is always in his office when needed.

If your pastor does not measure up, simply send this letter to six other parishes that are tired of their pastor, too. Then bundle up your pastor and send him to the Church at the top of the list. In one year, you will receive 1,643 pastors — and one of them should be perfect.

Warning: keep this letter going. One parish broke the chain and got its old pastor back in less than three months.

ADDENDUM 25

IN THE NEWS

" 29 WAYS TO GET P. R. WITHOUT A NEWS RELEASE "

1. Milk cartons: companies permit "community service" messages to be imprinted. (Explicitly political messages may be rejected.)
2. Grocery bags: markets or chains permit "community service" messages.
3. Billboards are sometimes made available for "community service" messages.
4. Displays in banks and public buildings.
5. Letters to the editor.
6. Surveys and polls involving face-to-face interviews of citizens.
7. Open house days.
8. Luncheons, breakfasts and dinners.
9. Tours of your organization or your area.
10. Posters for display in store windows, public buildings and other agencies.
11. Bus placards, inside the busses and outside. (Explicitly political messages may be rejected.)
12. Short film (8-10 minutes) to be shown in banks on public places.
13. Films or interviews on cable-TV and educational TV.
14. Literature kiosks, made from cardboard, with volunteers on busy streetcorners.
15. Vans, travelling with literature and information.
16. Stuffers, which local merchants include with their own mailings (flyers, brochures, or news-letters)
17. Parades
18. A film or message shown at local movie-houses, drive-in movies.
19. Complimentary ads in national or local magazines (usually arranged by local advertising agencies, gratis)

20. Being the "community project" of the local advertising agency or advertising club.

21. Trade advertisements with another organization's newsletter.

22. Get a mention in the newsletter of your funding agency.

23. Free printing and distribution of materials by a local corporation.

24. Radio contests.

25. Joint efforts with radio stations.

26. Telethons.

27. Press seminars.

28. "Evergreen" (always usable) photos, which are not time-related but may be used as fillers by photo editors.

29. Banks as money-drops for special fund raising campaigns

" 32 WAYS TO GET PUBLICITY BY CREATING EVENTS"

1. Send a wire to the governor, demanding an action (or protesting an action). Announce your action in a press release or at a press conference.

2. Send a delegation of members to meet with the governor. Notify the media that you will be there. Have press releases and spokespersons available.

3. Tour a symbolic location — with a celebrity, such as politician or media star, if possible. (Example: Congresswoman Bell tours the local Unemployment Office with the Committee to improve unemployment benefits. Or, John Rice, your national director, tours local tot - parks with the Childcare Improvement Association.)

4. A hot air balloon to symbolize raising the city's spirits; opening an event; a childrens' event.

5. Someone in a costume. (Example: King Kong, the Performing Poet, was the symbol of the 3rd San Francisco Book Fair — resulted in 3 local TV station's coverage, 2 radio interviews with King, a photo in the morning newspaper, and syndicated photography.)

6. A clown to symbolize: we don't clown around; we help kids; we do daycare; our work is serious but we have a sense of humor too.

7. Picket lines. Especially if you are dressed in an unusual way (or would not ordinarily be picketing). (Example: Mothers with babies picket grocery stoes about rising milk prices. Miners in overalls picket at the Wall Street headquarters of the parent-company that owns the mind.)

8. Wrapping a building in red tape, using rolls of red crepe paper, to symbolize how bureaucratic they are.

9. Present an award (or a booby-prize). (Example: Sen Proxmire's Golden Fleece Awards, given to the government projects deemed to be most wasteful of money.)

10. Give or get a proclamation from a high ranking official. Have this day declared "Child Care Day."

11. Stage a costumed skit in front of City Hall, parodying a decision.

12. Perform. (Example: Rochester Ballet dances at noon on the plaza downtown; symbolizes their art, and their community spirit.)

13. Give something away. (Example: The American Civil Liberties Union gives away copies of the Bill of Rights; symbolizes their association with tradition and with rights.)

14. Hold a public formal dinner, with food prepared on a welfare budget.

15. Break a balloon, to symbolize the end of your funding from the state.

16. Ten women in maids' uniforms appear on Wall Street, to symbolize that womens' jobs in the financial district are the worst kinds.

17. Visit the home of someone who owns bad housing, with a delegation of their poor tenants.

18. Use music. (Example: A trumpeter heralds the opening of the new community center.)

19. Start with a ridiculous stunt, then follow with the real news. (Example: A press conference is called to announce an end to the world's hunger problems. A man dressed as a chicken comes on stage spitting eggs. The announcer says that this obviously cannot solve the world hunger problem, but here are the efforts that are really being made, and their results.

20. Musical events: benefit concerts or chamber music or variety shows.

21. Art events: art shows, openings for art shows, auctions of artwork, photography.

22. Contests: slogans, name-the-building or project, designs for logos, designs for buildings; photography of your issue, project, or audience.

23. Races and walkathons

24. Exhibitions: photos of your project: self-running slide shows: literature booths; window displays.

25. Press seminars to discuss your issue or project with experts.

26. Conferences

27. Conventions for people working in a specific area of your field.

28. Luncheons or breakfast with speakers, for the press, for people working in your field, or for the public.

29. Openings: parties to mark the beginning of a season, an event, a convention or conference, a new building or location, a fund raising effort.

30. Major fund raising efforts may be treated as events. (Example: Three month fund raising effort to complete a community center facility. There is a beginning, many actions, meetings and stunts, and an end, at which point there is celebration for coming near to your goals.

31. Meetings: membership meetings, important Board meetings, speakers' meetings, community meetings, meetings with government officials, planning meetings, etc.

32. Celebrations: achieving a fund raising goal, winning a contract, winning a vote at City Hall, winning an election, electing a new Board, getting the 1,000th member, anniversary of 25, 50, 75, 100 years in operation, retirement of an important volunteer or staff person.

"97 WAYS TO KEEP YOUR ORGANIZATION IN THE NEWS"

1. Anniversaries of organization milestones

2. Date of founding

3. Anniversaries of staff (particularly after 15 years)

4. Anniversaries of volunteers with long service records
5. Individuals in the organization making outstanding contributions
6. Cornerstone-laying
7. 25 or 50-year anniversaries of buildings
8. New achievements in client-service
9. New products of services (and their anniversaries)
10. Achievements of financial resources (meeting fund raising goals)
11. State and national holidays that can be tied to organization history or activities.
12. Award banquets, luncheons, parties, picnics.
13. Service awards to the organization or personnel

Organizational

14. Annual report
15. Annual meeting
16. Board meetings, especially on important topics
17. Interim reports
18. Membership meetings
19. Forecasts
20. Fund raising events and activities

Research and Activity

21. Reports on new experiments, studies, discoveries (or responses to others' experiments)
22. Grant announcements
23. Grant or project achievements or milestones
24. New facilities

25. New research staff or special personnel

26. Response to other research reports

27. Presentation of papers

28. Publication of books

29. Future programs and milestones

30. Improvements in operating efficiency

31. Patents acquired

32. Procedures developed

33. New Uses for old products or services

34. Labor-saving discoveries

35. Employment and other statistics which indicate important trends.

Products and Services

36. New products

37. New services

38. Improvements in products or services

39. Unusual product uses

40. Unusual or efficient service use

41. New client groups

42. How, when, and where to use organization products or services.

43. Demonstrations

44. Successful bids or awards

45. Efficiency records with clients

46. Comparative tests

47. Quality developments or controls

48. New channels of distribution or promotion

49. Booths at exhibits, fairs, special showings

50. Speeches

51. Training programs

52. New media use (new newsletter, etc.)

53. Contests

54. New premiums or special deals

55. Success stories (service, product use, employee effort, client success, etc.)

56. Cooperative arrangements with other organizations

Slogans and Endorsements

57. Creation of a new trademark, or re-birth of an old trade-character or trademark, new logo.

58. New symbol or mascot

59. New slogan

60. Tie-in with another issue or organization

61. Endorsements by prominent individuals and organizations

Policies

62. Change in Board policies

63. Change in contract terms

64. City, state and federal government policies (and response to these)

65. Community problems (and response to these)

66. Membership policies

67. Employee training programs or policies

68. Interviews with executive staff on important issues or policies

69. Important speeches

70. Visits by famous persons (clients, media stars, noted educators, labor leaders, etc.

71. Visits from school groups, universities and colleges

72. Visits from newspaper editors and reporters

73. Elections of officers and Board members

74. Community exhibits, recreation opportunities (free use of meeting rooms, etc.)

75. Local news that relates to the organization

76. Anything free to community groups or individuals

77. Donations to other organizations

78. Development of a community advisory board

79. Awards to community individuals or groups.

ADDENDUM 26

BROADCASTING REGULATION

The seven member Federal Communications Commission was established in 1934 to regulate broadcasting in the public interest, convenience and necessity. A government agency and special legal Act were needed for broadcasting — as opposed to the newspaper and print world — because of the scarsity of the airwaves (there is unlimited room for newspapers but not wave bands), because of the public ownership of the air on which profits are made (newspapers came to advertizing later — radio and TV were begun as advertizing vehicles to push media appliances and other products), because of the greater power and, therefore, greater control of electronic media (virtual monopolies with intimate access), and because broadcasters enjoy an almost captive audience. The F.C.C. can protect against broadcast profanity, illegal lotteries or gambling, defamation, rigged quiz shows, or harmful medical advice. (The Federal Trade Commission is charged to see that public ads are free of false, deceptive and unfair claims.) The "Fairness Doctrine" of the Communications Act of 1934 provides that time be allowed for conflicting views on public issues, Section #315 or the "Equal Time Law" of that same Act requires stations to give equal time to all candidates running for elective office.

These are minimal, stop-gap efforts at best. Although I am a proponent of decentralized societal self-government, I do see a need and place for the F.C.C. and F.T.C. I do not believe in the ethic of the deregulated marketplace. Not with original sin! But I am delighted to see organized efforts to help people approach their average four hours a day of TV with some insight and discrimination.

Federal Government regulation of radio and television broadcasting in the U.S. is rapidly moving toward greater deregulation. To understand the history and role of governmental regulation of the limited and natural resource of our commonly owned air waves, the following summary is added.

Communications Act of 1934

At the request of President Roosevelt, the Secretary of Commerce in 1933 appointed an interdepartmental committee to study electrical communications. The committee recommended that Congress establish a single agency to regulate all interstate and foreign communication by wire and radio, including telegraph, telephone and broadcast. The Communications Commission for this, unified regulation. This is the statue under which the FCC operates and which it enforces. Several of its provisions were taken from the earlier Radio Act.

Federal Communications Commission

The FCC began operating on July 11, 1934, as an independent federal agency headed by seven commissioners, who are appointed by the President with the advice and consent of the Senate.

FCC BROADCAST REGULATION

One of the FCC's major activities is the regulation of broadcasting. This has three phases.

The first is the allocation of space in the radio frequency spectrum of the broadcast services and to many nonbroadcast services which also must be accommocated. In view of the tremendously increased use of radio technology in recent decades, the competing demands for frequencies are among the commission's most pressing problems. Fortunately, as technology has advanced, frequencies higher and higher in the spectrum have become usable. Apart from the frequencies used for broadcasting, frequencies in other portions of the spectrum are allocated for "broadcast auxiliary" used by remote pickup and other transmitters auxiliary to main broadcast stations.

The second phase of regulation is the assignment of stations in each service within the allocated frequency bands, with specific location, frequency and power. The chief consideration, although by no means the only one, is to avoid interference with other stations on the same channel (frequency) or channels adjacent in the spectrum. If his application is granted, an applicant for a new station or for changed facilities receives a construction permit. Later, when the station is built and it is capable of operating as proposed a license to operate is issued.

The third phase is regulation of existing stations: inspection to see that stations are operating in accordance with FCC rules and technical provisions of their authorizations, modifying the authorizations when necessary, assigning station call letters, licensing transmitter operators, processing requests to assign the station license to another party or transfer control of the license corporation, and processing applications for renewal of license. At renewal time the commission reviews the station's record to see if it's operating in the public interest.

The Basics of Station Operation

Stations are licensed for a three-year period. Four months prior to license expiration the station submits its application for renewal. All licenses in one state expire at the same time. Citizen objections may be filed any time prior to the expiration of the license or 90 days after an application has been filed. The station's public record file must be available during business hours.

The FCC categorizes programming into eight main groups: agriculture, entertainment, news, public affairs, religion, instructional (education), spots, other. Programming is either local or network, live or recorded. When a complaint is filed with the FCC and a station offers to remedy its difficiency, its proposed changes should be put into writing and filed with the FCC as an amendment to its renewal application.

Citizens can interact with the FCC any time, but it is more effective when done at the time of the station license renewal. Letters to a station are effective; a petition bearing numbers of names is even better (always copy the FCC) A broadcaster (prior to becoming licensed) is charged by the FCC with making an effort to know the community the station serves and to program for the community's tastes, needs, and desires..This is called an assertainment study. Deregulation in the 80's will minimize legal requirements but not moral and good public relations requirements to care about and serve the broadcast community.

If a station cannot find sponsors for nonprofit or minority programming, they are required to offer it on a sustaining basis without commercial sponsorship. Requirements as to how much time of this nature must be given are not specified. The need of the community and the public conern would be a factor in the amount of such programming offered. Again deregulation of radio, with television sure to follow, will unquestionably affect the quantity and quality of public service programming. Human nature, touched by original sin, tends to put profit before service.

The Fairness Doctrine that has been defined by the courts calls for responsible presentation of both sides of controversial issues. The Equal Time clause (#315) requires equal air time for competing political candidates.

Present regulations limit the amount of time a station may devote to paid advertizing. It must be no more than 16 minutes per hour of the time during periods of heavy political advertising. In radio: 18 minutes per hour (normal), 20 minutes per hour not more than 10% of the time, and 22 minutes per hour not more than 10% of the time during heavy political advertising periods.

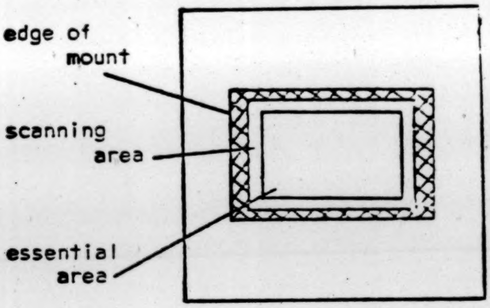
Does the station offer opportunity for (1) local self-expression, (2) development and use of local talent, (3) children's programming, (4) religious presentations, (5) educational material (6) editorialization by licensees, (7) politics, (8) agricultural information, (9) news/weather/markets, (10) sports, (11) service to minorities, and (12) entertainment?

These questions concern only the mechanics of programming. Questions of quality, taste, and other aspects of content may be legitimately posed by citizens groups.

ADDENDUM 27

SLIDES FOR TELEVISION

Television stations prefer PSA's with visual material. If you will produce your own slides, you need to know what can be reproduced on a television screen



Here is a sample 35 mm slide.

Only what appears within the scanning area will be shown on home TV sets. All type should be within the essential area.

As you can see, everything visible in the slide will not be seen at home.

Here are a few more guidelines:

* Television has a horizontal format, 4 units wide by 3 units high. Slides and artwork for TV must fit into this format. Vertical slides are not acceptable.

* Graphics and type should be simple and large enough to read easily. Remember, home TV sets are small. Choose a type face in which the letters are uniform in width. Thin strokes, especially thin horizontal lines, are difficult to reproduce.

* There should be adequate contrast between the background and visual elements in the slide. Otherwise, some information will be "lost" by blending into the background. Color alone is not enough to differentiate areas, since many people have black and white TV sets.

* Mount slides in rigid frames with glass. Most plastic and metal mounts of this type will work; many tape-bound glass and cardboard mounts will not. Ask you local TV stations about their requirements.

* You may want to request a localized slide for your event. These are "burn in's" with one or two lines of information.

ADDENDUM 28

DRESS AND COSTUME PROBLEMS

COSTUME OR CLOTHING	COSTUME PROBLEMS
White shirts, blouses, etc.	Details and modeling lost where surfaces block off to white
Glossy materials-satins, etc.	High sheen especially from shoulders, block off to white or reflect color of incident light
Light tones	These emphasize size, but if loosely cut light garments can appear formless
Dark tones	These minimize size but modeling is easily lost in reproduction particularly with dark velvets
Strong vibrant colors	Usually appear oversaturated and reflect onto neck and chin
Fine stripes, checks or herringbone patterns on clothing	Pattern strobes causing localized flicker, or produce blue colored fringes (cross color) or create color break-up. Color detail is liable to be unsharp and lost in longer shots.
Shiny, sequinned or metallic finishes	Blocked-off highlights. Reflects onto nearby surfaces.
Noisy jewelry or ornamentation - e.g. multi-string bead	With a personal mike these cause extraneous clinks rattles or rustles.
Rhinestones and other highly reflected jewelry	Reflects bright spots of light onto chin, neck and face and flashes obtrustively especially when using star filters
Very low necklines	In close shots can create a topless look
Color fidelity	Certain colors can become emphasied or distorted (blues,magentas, deep reds) due to deficiencies in electronic film processing

How To Do Straight TV Make-Up — A Primer

To look our best on TV everyone needs make-up. Here is what to do.

Excerpted from Educational & Instructional Television (May, 1980)

by Carol Faucher

MAKE-UP should be an integral part of any television production — a dramatization, an interview, a news show, a corporate communications program, or an instructional presentation. In an industrial television or ITV setup, or in the educational or ETV studio, someone on the staff should become knowledgeable about television cosmetic techniques. Make-up expertise is especially needed in educational or industrial productions because the majority of the talent will be non-professionals and will not be familiar with the necessity for make-up, nor will they necessarily have the skill needed to use it properly. (After some practice, performers may be able to take responsibility for doing their own make-up.)

Make-up is not merely the application of foundation, rouge and lipstick — it goes beyond this into the areas of aesthetics, perception, skill, and experience. Make-up turns anybody doing something in front of a television camera into "talent" (used here to indicate any person or persons performing in or for a television production).

The amount and kind of make-up used will vary, depending upon the people and the circumstances, but every production studio at least should have a selection of powder shades and powder puffs. Thus if a guest arrives late for an interview and there is not time to apply full make-up, powder is available to dull the natural shine of the face. You will find other items suggested later in this article which would make good additions to this basic kit.

Television is a close-up medium which emphasizes the facial characteristics of the talent, magnifies details, and intensifies colors. The lighting needed to produce a good television picture, and its overhead placement in most studios to permit the cameras freedom of movement, tend to make on-camera faces without make-up look washed out, pale, and flat. Because of the color technology, street make-up does not work well on television, and yet something is needed to provide the talent with feature definition and natural coloring.

In this article, I will discuss only basic, or "straight," make-up — the kind used to make talent look natural and help them photograph well. I will make no attempt to talk about "character" make-up since that is a subject unto itself and most readers do not do much of the kind of programming that would require such make-up. Used artistically, however, straight make-up can also accentuate good points and underplay undesirable characteristics. Make-up, then, can be defined as the art of applying pigment to the skin in such a way as to maximize good features, mask facial faults, and provide the television camera with the best possible picture, from both extreme close-ups to extreme long shots.

Preparation

If at all possible, there should be a specific area in the studio complex that is set aside for make-up. The room should have a neutral color to prevent using improper make-up shades because of light reflection. There should be a table, a mirror with lights around it (preferably, but failing that, a strong light source from in front of the talent that is the same color temperature as the lighting used in the studio), and a chair of sufficient height that the make-up artist (if you have one) does not have to bend over too much. (A barber's chair with a hydraulic lift is ideal.)

Make-up materials should include: a moist/dry sponge, a natural sponge, moist/dry eye shadow, eyeliner, eyebrow pencil, translucent or tinted powder, powder puffs/brushes, bases and blushes or rouge in assorted colors, lipstick, various small brushes, tissue, cleansing cream, soap, and towels. Other items you may need include a rubber sponge, mascara, false eyelashes, astringents or alcohol, shampoo, acetone, lotions, after-shave, and wig cleaner.

If you are doing a considerable quantity of production work, and especially if your programs tend to involve the same talent frequently, it is best to buy make-up materials in quantity. Each performer should have his/her own collection of make-up, suited to his/her own particular needs. Buying should be done primarily from specialty houses, most of them located on the East or West Coast, but drug or department stores will have many of the items mentioned. See the accompanying list for the names and addresses of make-up suppliers from whom you may purchase in quantity.

Place a clean towel on the make-up table and lay out the materials on it. Be sure the pencils are sharp and the sponges clean. Sharpening make-up pencils is an important technique to learn. The best shape for the "lead" is that of a flat-bladed chisel so that you may use the edges to apply fine lines and the flat portion for broader strokes.

Hold the pencil about two inches from the end to be cut and use a razor blade to shave off the wooden portion to expose about ⅛" to ¼" of the colored portion. Be careful not to cut into the colored part as you shave away the wood. (It's a good idea to support both your hand and the pencil on a solid surface.) Using small strokes, shave the top of the color portion into one side of the "chisel," then turn the pencil over and repeat the operation for the other side. Finish by shaving off any extra wood. Your pencil is now ready to use.

Insert tissues around the talent's collar to protect his/her clothing and drape a towel or make-up cape around the neck and shoulders. Before beginning application, be sure to wash your hands.

Check the condition of the skin. If the talent is regularly in front of the camera, good skin care is essential. For dry skin, apply a moisturizer before applying the base make-up, and then use it again after the make-up is removed. If the skin is very dry, you may want to use a thin layer of baby oil before applying the base make-up. For oily skin, use a facial toner or astringent to remove the excess oil before applying the make-up base. Use it again to tighten the pores after removing the make-up.

Before applying the base, use a cleansing lotion for men and a cleansing cream for women (especially if they are wearing street make-up which must be removed). The cream is dotted on the forehead, nose, cheeks, and chin, the spread evenly over the entire face with the fingertips

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Make-up artist Marilyn Putnam of the Barbizon Cosmetic Studios works on J. R. Hughes, a salesman for IBM Office Products. 1 – Base for the beard line. 2 – Highlights for the eyes and beard growth. 3 – Contouring shadow for the nose. 4 – Powdering the base (note the stroke is against the growth of the beard). 5 – Byshing the eyebrows. 6 – Just a touch of eyeliner. 6 – Adding a natural lip shade to mask the line of the base. 7 – Blotting to remove excess lip make-up. 9 – Grooming the hair. The finished make-up can be seen on the cover.

It is then removed with tissues and the remaining film is removed with a cotton ball that has been dipped in a mild astringent like witch hazel. You are now ready to begin.

Applying the Base

The base colors used by cosmetics manufacturers approximate skin tones, and there are surprisingly few of them needed to cover the entire range of complexions. There are only four basic skin tones — brown, fair, pink, and olive. Choose the base color that is appropriate for the individual talent — usually a slightly darker tone for pale skins, a slightly lighter tone for dark or black skins. Be aware of the large range of skin tones inherent to all ethnic groups.

There are two basic types of base make-up: grease paint and pancake, plus a combination of both that is called panstick. Grease paint, as its name suggests, has an oil base. Pancake, on the other hand, has a water base. Both, however, are applied with a foam rubber sponge. Cut it to 1" × 1" × 2" size and discard it after use.

Pick up a little of the grease paint on one edge of the sponge and, starting on one side of the face, apply a thin layer smoothly and evenly across the skin, repeating until the entire face and neck have been covered. (Some people prefer to use their fingers, but a sponge provides a more even coverage.) Don't forget the neck or your talent will seem to have a mask that stops at the chin line. Carry the base down onto the neck area so that it blends with the natural skin tone.

The water base of pancake does not normally require powder since it is not shiny, and it is easier to remove. But it does tend to streak more readily during application. Use a foam rubber or natural sponge that has been dipped in water and then squeezed almost dry. Rub a corner of the moist sponge across the pancake and the apply a small quantity of the make-up to the skin, using a back-and-forth motion. Repeat until the entire area is covered.

Panstick comes in 20 shades so that you can blend two or more to achieve the desired color. It serves as its own applicator.

When the application is finished, check for over- or under-coverage. There should be no lumps, streaks, thin spots, or excessive shine. The application should be even throughout so that the skin has a consistent color. For grease paint, even out the tone by removing excess color with tissue or adding it with the sponge. If the pancake streaks, add a little more or pat the area with a damp sponge to even out the color.

Correct application of base can also correct or minimize skin difficulties or strong contrasts between talent. One basic consideration is the beard tone for men. Every man, even when he has just shaved, has a darker skin tone in the beard area than in the rest of his face. Covering it will make him look artificial. If the beard tone is extremely heavy, a thin coat of grease paint — powdered lightly and with the excess powder removed with a damp sponge — will minimize it. The end result should be a clean-shaven look.

If two people in the same program have widely different skin tones, e.g., one has a very heavy tan while the other is extremely pale, it may be necessary to bring these tonal values closer together. The darker skin can be lightened by applying a base that is one or two tones lighter, while the pale skin can be toned down by using a base one to two tones darker. It is not advisable to go more than two shades in either direction.

For purposes of shading a television system, it is helpful to avoid such stark differences in skin tone. Such contrasts, however, are normal for Blacks and dark-skinned people. Do not overdo the make-up in trying to minimize the skin contrasts. It is well, however, to make such talent aware of the needs of the television system and suggest that they avoid high contrast when choosing their wardrobe, e.g., a TV camera has difficulty handling a black skin against a white shirt or sweater.

Base make-up can also be used to cover minor skin blemishes, even out a tan (e.g., the white rings left around the eyes because of sun glasses or white-strap-lines across the shoulders), or minimize a sunburn. When making up sunburned skin, first apply a thin layer of oil to avoid irritation and help the make-up go on smoothly. If the skin problem is really severe, suggest that the talent consult a good dermatologist.

Powder

How much powder to use is an individual judgment. Powder is applied to set the base so it will not smear and to dull

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natural facial sheen. However, some sheen should remain or the skin will not look natural — especially if the talent is a man. Also, if you have used pancake, you may not need powder since pancake provides a matte finish. Or, if your talent has extremely dry skin, powder may not be desirable.

To help the make-up last, be generous with the powder. Choose a shade that is a bit lighter than the base — it will be undetectable once applied. Pick up the powder on the puff by folding the puff and rolling the powder onto it. Open the puff and shake off any excess.

Start powdering at the neck, using short slapping motions. Reload the puff as necessary and repeat until the area has been covered. Be especially gentle around the eyes — talent who are not used to make-up tend to squint so that the powder does not reach the base in the corners of the eyes and eye creases. A patting motion in this area usually reassures the person and helps him/her to relax so that all areas are covered.

Roll the excess powder off with a clean powder puff, leaving only a very thin film on the face. Set the make-up with a wet sponge. Use a patting motion to pick up the powder film, then blot the face dry.

Shadows and Highlights

The artistry of make-up is related to understanding the structure of the face and head. Shadows and highlights are used to emphasize this structure, to be sure it can be seen under low or unusual lighting, or to minimize poor features. Highlights are applied to the naturally prominent facial areas — the forehead, cheekbones, jawbone, nose, just below the eyebrow, under the eye bone, and the top of the eyelids. Shadows can be used in facial hollows — under the cheekbones and just behind the temple bone — or to give depth and definition to the naturally shaded areas under the eyes, nostrils, and lower lip.

To maintain realism, use lighter or darker values of the base color, but shades with more intensity. Use colors that are from one to three shades either way. With the fingertips, apply the strongest color to the center of the highlight/shadow area, then blend it outward until it disappears into the base color. Use a patting motion rather than a rubbing one to help achieve an even blend.

Highlight a too-thin nose to make it look broader. Use shadow on a too-prominent chin to make it recede. If the lips are too full, use a highlighter to cover them and apply a lighter shade of lipstick. Disguise tired, baggy eyes by highlighting under and around them. Counterbalance blemishes or a too-ruddy complexion by using a light green or yellow underneath the base make-up.

Rouge

Rouge, applied to the cheeks, nose, chin, and forehead, gives a healthy look to the make-up and is used for both men and women. It breaks up the flatness of the overall base tone and creates a natural effect. For fair-skinned talent, use pink or peach shades; for dark or brown skins, use coral, tawny, or wine shades. Avoid shades that contain blue (e.g., magentas) since they will not look natural on camera.

If you use a creme rouge, apply it with the fingertips; use a brush for dry or powder rouge. Blend gently into the base and hairline, but keep the actual area covered small. For the cheekbones and jawbone, apply a small amount parallel with the line of the bony structure. Blend up, but not onto, the cheekbone and down, but not onto, the jawbone. The entire area covered should not be more than 2" along the cheekbone or jawbone line by not more than 1" wide.

Eye Make-Up

Eyes are the most expressive feature of the human face. They play a large part in conveying feelings or expressing ideas, especially in television close-ups. Therefore the eyes should be enhanced by make-up to increase their ability to convey a message to the audience.

Use highlights around the eyes for both men and women to make the eyes seem wider and more open. Use eyeshadow on women, preferably the dry or cake type rather than creme because it holds up better under the strong TV lights. The color should be subtle. Browns or grays look good on TV; blues and greens — especially the lighter shades — tend to "bloom" on camera. A darker color in the crease adds depth.

Author Faucher acts as talent for this demonstration of make-up for women. Since she has a ruddy complexion, there is a green tone under the base (impossible to show here). 1 - Highlights for the eyes, shadow to slim the nose. 2 - Contouring the forehead. 3 - Rouge placement. 4 - Using the powder puff. 5 - Applying shadow to deep-set eyes. 6 - Highlighting under the eyebrow. 7 - Filling eyebrows with light eyebrow pencil strokes. 8 - Applying mascara (used only on women). 9 - Outlining the lips, which are then filled in with lipstick. 10 - The finished make-up. Note the evenness of the blending - no harsh lines anywhere.

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Use eyeliner to outline and accent the eyes It can be liquid or cake, although cake is easier to use With a fine brush, apply a thin line on the upper lid at the base of the eyelashes from about the middle to the outer corner, extending it at the end if desired For women, a similar line may also be applied just under the lashes on the lower lid For men, use the eyebrow pencil for the line on the upper lid to provide definition Eyeliner should never be a thick line — the thinner, the better.

Eyebrows also help to express emotion Talent with well proportioned eyebrows need no more than to have them brushed smooth and plucked of stray hairs When eyebrows need to be enhanced, use a color that matches the color of the hair Women's eyebrows should look realistic, so use fine, hairline strokes in the direction of growth to give a natural, feathered look The widest part of the brow should be just to the outside of the nose, and the arch should be just outside of the iris of the eye Taper at the ends

Both men and women can use mascara, brushed on from the base of the lashes outward to their tips Dark-skinned talent should use black mascara, fair talent can use either brown or black. If the lashes are thin, thicken them by powdering first, followed by several applications of mascara For women, you may use false eyelashes, trimmed to fit the eyes, if they are needed.

Lip Make-Up

Lips are second to eyes in importance because the audience will follow mouth movements But if lips are under- or over-played, they become distracting Normally, lipstick is not used for men, although a natural tone may be applied to smooth out the line between the lips and the beginning of the base When needed for women, the lips can be redefined and reshaped to suggest a variety of expressions, to give them fullness if they are too thin, or to minimize them if they are too full

Some lipsticks will change color under the bright lights of television. Avoid colors that have a latent blue hue and also orange shades since they tend to have a yellow cast on camera Dark reds are not good either, but lighter reds work well

Outline the lips to give the mouth definition and accent, using a lipbrush or lip pencil If the outline is corrective, cover the lips with base first and then outline to the desired shape Fill in with lipstick and blot to get rid of the shine It is not a good idea to use lip gloss, even though many network performers apparently do.

Other Parts of the Body

If your talent will be demonstating something or creating graphics on-camera, the hands will also be visible and will require make-up Use the same base tone as used for the face so the colors will match For pancake, apply with three parts water to one part astringent or freshener. The base will also minimize wrinkles and color variations in the hands Nails should be well manicured, and women can wear nail polish — either clear or colored

To protect the talent's clothes, powder with cornstarch at the points where the clothing will come in contact with the base — the bustline, wrists, neck, etc This will prevent the make-up from rubbing off onto the clothing Also, use base to correct any scars, tattoos, birthmarks, etc., that would be seen on camera

Ears are normally lighter and redder than the overall skin tone, and backlight on the set tends to shine through them to some extent To prevent this cover them with a base two shades darker than the one used for the face and set with a translucent powder Bad teeth can be improved by using a brush-on enamel.

If the talent's appearance is to be extensive or regular, pay attention to the hair Frequent applications of make-up and prolonged exposure to TV lighting cause hair to become oily and require frequent shampooing

Make-up may also be used to correct hair problems A receding hairline can be filled in with eyebrow pencil of the same color, using the same short, feathery strokes used for eyebrows Bald spots can be covered temporarily by colored sprays that match the talent's own hair color At least they should receive a thin coat of base and powder to cut down on the shine Changes of color, style, and quantity of hair can do much to alter a person's appearance and apparent age Wigs are a possible solution here.

Footnote: Children of all nationalities look fine on camera without make-up If make-up is considered necessary, use the lightest shade of foundation, followed by transparent powder. Subtle rouge and lipstick may sometimes be desirable, but be careful Viewers resent children who look "made up."

Final Checks

ALWAYS check the finished make-up on camera before shooting begins A TV camera perceives colors differently from the human eye — what looks good to you may not look good on camera Also, because definition in a TV image is limited by the 525-line standard, there may be some distortion. Be sure the make-up looks equally natural in long shots as well as close-ups And keep in mind how the colors will translate to the gray scale if the production is done in monochrome

Doing make-up and wardrobe tests on camera before production begins allows time to correct any problems or make any necessary changes Be prepared to do touch-ups during breaks in the shooting if the production period is prolonged It is also a good idea to keep a chart of the make-up used for any talent so it can be repeated when needed List the colors of base, rouge, and lipstick, and describe special problems and their solutions Keep the chart on file for future use

Removing Make-Up

Always remove the make-up after the shooting for the day is finished Apply cleansing cream or lotion to the skin, working it in gently with the fingertips Use tissues to remove as much of the cleanser as possible and repeat the procedure until all the make-up is removed

To clean the skin thoroughly, follow with washing the face with a mild soap and warm water Use a cold-water rinse to close the pores of the skin The final touch is a mild astringent for women and after-shave for men

Make-Up Suppliers

Here are some of the companies from which make-up materials can be purchased in quantity:

Max Factor & Co
1655 North McCadden Place
Hollywood CA 90028

Bob Kelly Cosmetics
152 West 46th Street
New York, NY 10036

Ben Nye Inc.
11571 Santa Monica Blvd
Los Angeles, CA 90025

Mr. Poppo Cosmetic Studios
5312 West 95th Street
Prairie Village KS 66207

John Chambers Studio
330 South Myers Street
Burbank, CA 91506

Physiological Plymers
P.O Box 1306
Los Angeles, CA 90028

Steve Clenso
13535 Ventura Blvd
Sherman Oaks, CA 91423

Syd Simon Studios
2 East Oak Street
Chicago, IL 60611

Wigs and Hair Pieces

Ira Senz
580 Fifth Avenue
New York, NY 10036

Wig Creations Ltd
25 Portman Close
London W1, England

Hair Products, Colors, Color Sprays

Clairol
345 Park Avenue
New York, NY 10022

Nestle-Le Mur Co
902 Broadway
New York, NY 10010

Monica Simone Cosmetics
2418 McDonald Avenue
Brooklyn, NY 11223

Tips for the Make-Up Artist

Since the staff in most educational or industrial television studios is limited, it will probably not include a make-up artist, but it should include somebody who is familiar with the theory and application of make-up. If the talent has his/her own make-up supplies and can do the job, that's fine. But if not, the studio should have the basic make-up items available and a staff member knowledgeable about the techniques of applying it. For a really major production, it might be advisable to contract for the services of a make-up consultant.

In many major TV market areas, there are professional make-up artists who hold workshops, seminars, and other instructional classes to teach make-up technique to both on-camera talent and production staff members. You might investigate the availability of such instruction in your area.

The most important aspect of good make-up is knowing how to choose and apply it so that it will enhance and define the facial structure and coloring of the talent. This means you must be aware of the structure of the face and skull. Look at your own face in a mirror and trace the high points and hollows with your fingers. Notice where the natural highlights and shadows fall, how the arch of the brow is formed, how the lips are defined, and then practice using make-up to enhance these elements.

You can also practice on photographs. Start a picture file of 8×10 glossy prints of faces. If you can include pictures of the people you may actually be called on to make up, so much the better. Place a sheet of clear acetate over the photograph and, using artist's brushes and acrylic paints of assorted colors, do a variety of straight make-ups for the face in the picture. This activity will help you discover what looks best on that particular face, and it will also give you some indication of how much time and work will be needed to achieve that effect.

If you know something about stage make-up, the same principles apply to television make-up, but remember that stage make-up is much too strong for television. You will have to tone it down — use less, use softer colors, and use a very fine touch for lines and blending. Television make-up should absorb the strong light used in the studio. Unlike theater make-up, it does not have to project over a stage apron. But it can be stronger than film make-up because the image the audience sees will be smaller, not larger, than life.

Practice on some of your friends, particularly if they have different skin tones. Black and dark-skinned people need make-up made especially for them. Even black men need make-up to prevent the skin tone from dropping so low that the camera cannot pick up the form and definition of the face. Apply a base to dull the natural sheen of the skin, but use baby oil or glycerine to preserve the natural highlights. In general, make-up should be applied more sparingly on people with dark skins than on those with lighter complexions. The accompanying list of pointers on make-up technique provides a quick reference that you can keep handy.

NON-PROFESSIONAL TALENT often do not recognize the need for make-up when appearing before a TV camera. Prosional talent, on the other hand, expect it and usually know how to apply it themselves. The answer to objections about being made up for an on-camera appearance is that the talent simply will not look like him- or herself without make-up.

Everyone wants to look good on television, and the professional talent knows that this includes make-up. Convince the non-professional that he will be putting his best face forward only if it has make-up on it. It is that "something extra" which will help him to look and be more professional.

Consider the face as a blank canvas, the make-up artist as the painter, and the make-up as the paint. When make-up enhances the appearance of the talent, it can be said to enter the realm of art. When all the necessary make-up elements work together — aesthetics, judgment, and technique — the result will be a more professional television production which will please all concerned. ◻

Make-Up Do's and Don'ts

Here is a list of basic make-up principles for quick reference.

1. Everybody who appears in front of a TV camera needs make-up to look natural. The only exceptions are children, and for them the rule of thumb is, "If in doubt, don't."

2. In general, less is better. Even if skillfully applied, make-up will not give the desired effect if it is too heavy. Keep it light and natural.

3. Choose base make-up that is lighter or darker than the natural skin color by only one or two shades. Apply it evenly over the entire area that will be seen by the camera, including the neck and hands. Too often the face will appear normal and healthy, but the hands have not been made up and look white.

4. Always use powder to set the make-up and prevent skin shine. Studio lights bring oil to the surface of the skin, causing shine on the forehead, nose, chin, and bald heads, so it may be necessary to repeat applications of powder.

5. If the production calls for strong contrasts between the skin tones of the talent or between the talent and the background color, choose the base color (within the limits of one or two shades lighter or darker) to minimize these contrasts.

6. Men should wear at least base (to minimize the beard line), powder, rouge, and eyeliner. Women should add lipstick, eye shadow, eyebrow pencil, and mascara or false eyelashes if needed.

7. Be careful in the choice of colors for rouge, lipstick, and eye shadow. Do not use colors that have values which the television camera cannot photograph accurately, especially those in the blue/green range and reds that tend to blue or orange.

8. Use shadows and highlights to define facial features. Studio lights tend to flatten the face and also intensify the shadows. Counteract these effects with make-up.

9. Use highlights and shading to help correct facial faults. Shading slims, highlighting widens. Shade each side of a nose to make it narrower. Shade the top of a forehead to make it look shorter. Highlight a jawbone to make it more prominent. Change the hair to give the impression of a change in age. Use base to mask blemishes, sunburn, birthmarks, and other irregularities as needed.

10. Keep the comfort of the talent in mind. Use a special, well lighted area where the make-up items can be laid out and the talent can sit down. Have astringent and moisturizing lotion available as part of the basic make-up kit for use with talent who may have very oily or very dry complexions.

11. Use tissues to keep the make-up off the clothes. Dusting with cornstarch at the clothing line will also help. (There is nothing that will prevent some make-up from rubbing off onto clothing, especially for talent who require dark base tones.)

12. It is more economical to buy make-up in quantity. Keep records of what is used for each performer. If the talent does not supply his/her own make-up, it must be supplied by the studio.

13. Remember that make-up does not create a natural appearance all by itself. It is used in conjunction with good grooming of the hair and nails, and with a suitable wardrobe. Lack of attention to these factors can minimize the effectiveness of even the best make-up.

15. Always check the appearance of the make-up on camera before production begins. Only by viewing it on a monitor can you be sure that the make-up has achieved the desired effect. Check for streaks and a too-harsh look as well as overall naturalness. Leave sufficient time prior to production for any needed last-minute changes.

16. Be sure make-up is thoroughly removed and the skin is clean before the talent leaves the studio.

ADDENDUM 30

RELATING TO THE PRESS

Adapted from Successful P.R. Techniques, Public
Management Institute, S.F., 1980

I. Before you call:

1. Prepare notes on your story (see following "Your Story.")
2. Read their paper or watch or listen to their show. Make notes on what they like.
3. Be sure it is "news"
4. Know your opposition on any controversial issue. Have their name, position, and phone numbers available.
5. Make a list of all of the stations and papers you intend to pitch, and note their responses as you call.
6. Know who to pitch. Who can do something about getting your story printed or aired? Who is most friendly to you? Check your press list files.
7. Make a script of what you will say.
8. Have a fact-sheet available, to aid you in responding to any questions.

II. Your Story

1. Call the correct person, who will interested in your story and able to do something about it.
2. Don't call right before a deadline.
3. Don't use their first name, unless you know them well.
4. Be formal, reserved, and not too pushy.
5. Be brief: expect to complete your conversation in 2 minutes or less.
6. Remember, it is their newspaper or station, and they decide which stories get used. They are not under any obligation to use your story, no matter what the "rights to the airwaves" are.

7. Indentify yourself and your organization, and state why they will be interested in your story.

8. Pause for a moment, to allow the other person to consider what you have said and to make a comment.

9. Remind them of any appropriate dates, times, or special problems

10. Ask whether they need more information, and whether you should call back later for a response.

11. Offer to send any written materials, including bios, press releases, or press packets.

12. Thank them.

III. How to Direct Your Story:

	Media	Biases
1.	Daily Papers	Fast-breaking news
		Metropolitan impact
		Human interest stories
		Specials for each department (e.g. News, Home, Financial, Travel, etc.)
2.	Weekly papers	News with big or long-term impact
	Weekly inserts for daily papers	Entertainment and cute stuff
		Feature stories, especially with media stars
		Local angle for local papers
3.	Trade and foreign language press	Any interest to specialized readership (e.g., policeman builds solar collectors for the Police Gasette)
		Feature material

		Trade news (e.g. new social service director appointed, for the social service magazine.)
4.	Magazines	Features, with "color", high human interest, personality studies. News-hook or long-term impact Art and visual probability
5.	Radio	Easily understood in a few sentences Controversial Interesting to audience of station Audio interest
6.	TV	Visual interest Controversial Entertaining Personality of interest

IV. If your story is not used:

1. Change your lead. Brainstorm with your staff to develop other story ideas.
2. Locate a cèlebrity to speak for your cause.
3. Add human-interest elements to your story
4. Update your story. Can you connect it to a story, to make it more dramatic, challenging, or informative.
5. Work on the visual and audio aspects of your story, to make it more dramatic, challenging, or informative.
6. Ask if you can take the editor or reporter to lunch, to discuss how you could improve your approach.

7. Don't get angry or argue, it's usually counter-productive.

8. Try to determine who is opposing your story. If it is one reporter, you may be able to pitch a different reporter or an editor.

9. Send someone else to pitch with a slightly different story. Perhaps your director's clout, or the chair-person of the Board can help you to get a story in.

10. Beware of going over someone's head. It may backfire, the next time you need that reporter's cooperation.

11. Have you inadverterly antagonized a media representative? If so, take them to coffee and see if you can straighten things out.

12. Try gentle persuasion. Perhaps you can get a smaller, human-interest story in next week. Or a positive story about your organization, which doesn't belabor the controversy.

13. Be reasonable and realistic. There is enormous competition for very little space and air-time. If you're small organization, and you get one feature per newspaper on radio station or TV station per six months, that's good !

IN SUMMARY, YOU DISSEMINATE THE NEWS WHEN YOU:

1. send out a release sometimes called a handout
2. call a press conference
3. answer questions put to you by the press or broadcaster
4. notify media of impending events which they may be interested in covering
5. call editorial writers and offer them background
6. write clearly in a way that captures attention and informs
7. offer an exclusive
8. take a reporter to lunch or offer him a drink or a cigar
9. speak to him "off the record"
10. exercise editorial judgement in selecting what news goes out.

These are acceptable manifestations of news mangement.

YOU MISREPRESENT THE NEWS WHEN YOU:

1. withhold essential information
2. tell a lie or half-truth or half-lie
3. call a press conference and have only a statement to make allowing no opportunity to ask questions
4. play favorites among the news media representatives
5. fail to notify the media when big events are impending
6. plead with the high brass of the media for space, time and placement
7. encourage sources to say "no comment"
8. threaten a reporter to go over his head without justifiable cause
9. alter news stories to give less than adequate information either for purpose of abbreviation or for angling the news
10. fail to be sufficiently aggressive in digging for news.

PRESS IN A CRISIS

1. Flood the media with boring information about a trouble-some matter, as if you wanted lots of coverage; if it is bad enough and boring enough, they may avoid printing or using anything at all. NOTE: This works only in minor situations, and can't be used too often, or your stories will really not ever get used.

2. Hold a press conference, if you have real news about a controversial or fact-breaking situation, and if it cannot be handled as well in a press release.
3. Write a press release to summarize your positions and actions.
4. Prepare an action, to demonstrate your positions and actions in the situation.
5. Respond to every media query, with the best information you can get, as quickly as is possible.
6. NEVER LIE. Once you lie, your reputation as a publicist is shot, and no media persons will trust you again.
7. Stay on top of the situation. Be sure you know about every policy decision, every speech, every charge and counter-charge, so that you can prepare any responses necessary.
8. Confirm every bit of information and policy-statement that you get, so that nobody accuses you of misrepresenting the situation at a later time.
9. Meet with important individual reporters, to outline your position and actions.
10. Phone a reporter to correct misinformation or an error in a story, and to offer new spokespersons or angles.
11. Have someone who was misquoted call the reporter with a correction (but without berating the reporter for their error.)
12. Prepare positive stories about your organization, to show how effective you are in general, without belaboring the crisis.

14. Use commercial press directories to enhance you list for special or national mailings.

15. Gather information on press card files and periodically use it to update your press lists.

16. Use a mailing system (labels, cards, or computerized lists) which can be updated at the last minute, and which permits you to manually select certain names for special mailings.

PRESS LISTS

Here are 16 tips for developing and updating your press lists.

1. Use another organization's list as a model for your own.
2. Use only titles (no names) for frequently changing positions (e.g. assignment editor, XYZ-TV).
3. Code the labels for those reporters who have taken a friendly interest in your organization, so they get most mailings. You may also code the labels for your different mailing lists.
4. Indicate position on every label (EXAMPLE: John Rogers, Food Editor, Miami Herald).
5. Make a list of all reporters who cover your field as a "beat" (EXAMPLE: Education reporters and editors).
6. Make a list of columnists and commentators, who might be sent small items on a rotating basis.
7. United Way or your local TV Public Affairs Association may have an updated list of radio and TV public affairs programs and producers.
8. Call the newspapers and stations to update you mailing lists, at least every 6 months.
9. Set up a file folder for changes in reporters' and producers' positions, as you learn about them. You can transfer this information to your list at intervals.
10. Keep a file of other organizations' newsletters. Add the editors' names to your lists.
11. Establish subscription trades with other organizations: you send them your mailings and they send you theirs.
12. Clean your lists, at intervals, to eliminate duplications (6 releases being sent to one newspaper).
13. Use commercial press directories to be sure you have included all possible local orr specialized media.

ADDENDUM 31

Profile of Workshop Participants and Auditors

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Michael J Marevich
ADDRESS: 4444 Geary Blvd. SF 94118
PHONE: 668-5211
PRESENT POSITION: Gen. Director YA-CYO
PROFESSIONAL DEGREE: B.A. Sociology M.A. Public Administration
TV TRAINING: None
TV EXPERIENCE: A couple community affairs interviews
YOUR FAITH: (15 second statement) To be in union with God, family, fellow man.

YOUR MINISTRY: (15 second statement) Raising the quality of my life & those around me as a husband, father, Christian & professional to its highest value.

FAVORITE RADIO STATION: KJBZ, KGO
FAVORITE TV STATION: Channel 9
FAVORITE NEWSPAPER: Examiner
FAVORITE MAGAZINE: Grantsmanship News
LAST GOOD BOOK READ:

FAVORITE TV PROGRAM: Mash
FAVORITE TV NEWS PROGRAM: Nightline
FAVORITE TV NEWS READER (news anchor): Rather
FAVORITE TV NEWS REPORTER: Ted Koppel
FAVORITE TV NEWS INTERVIEWER: Geraldo Rivera

LEAST FAVORITE TV PROGRAM: Chips, Dukes of Hazzard
LEAST FAVORITE TV NEWS PROGRAM: Ch 7
LEAST FAVORITE TV NEWS READER (news anchor): Jerry Jensen
LEAST FAVORITE TV NEWS REPORTER: Mike Hegadus
LEAST FAVORITE TV NEWS INTERVIEWER: Marilyn Baker

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Working with troubled, problematic youth within the context of a community based setting - e.g. Group home resident rages neighbor

HOW DO THE MASS MEDIA AFFECT YOUR WORK?
Oft times projects generalizations that become rooted in the public consciousness - everyone gets tarred by same brush

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Shapes, forms, influences to a greater degree than I would like, my personal opinions & positions in a number of subjects.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
Basic orientation & understanding of the dynamics of communicating through and dealing with the media.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yc
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sister Jean Stoner
ADDRESS: 14800 Bohlman Rd Saratoga 95070
PHONE: (408) 867-4811
PRESENT POSITION: member of Provincial Team, Sisters of Notre Dame de Namu
PROFESSIONAL DEGREE: Masters
TV TRAINING: none
TV EXPERIENCE: none
YOUR FAITH: (15 second statement) I believe that God speaks to us in a special way through the voices of the materially poor
YOUR MINISTRY: (15 second statement) To explore ways that our lives and works can be shaped by this belief
FAVORITE RADIO STATION: KEEN
FAVORITE TV STATION: CBS Channel 5
FAVORITE NEWSPAPER: SF Chronicle
FAVORITE MAGAZINE: Newsweek
LAST GOOD BOOK READ: Whip Hand by Dick Francis

FAVORITE TV PROGRAM: Lou Grant
FAVORITE TV NEWS PROGRAM: Eyewitness News
FAVORITE TV NEWS READER (news anchor): Wendy Tokuda
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

I don't watch all that much TV news

LEAST FAVORITE TV PROGRAM: Fantasy Island
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY? the growing need to collaborate with the laity in education/schools since religious can no longer accept full responsibility for it

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

educate me, keep me in touch with the needs and issues of our times so we can try to meet those needs

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

provide education, recreation, relaxation

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP? ability to come across clearly and competently if I am ever in the position of needing to represent my province on any issue, especially a controversial one

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize y
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Rev. Peter J. Sammon
ADDRESS: 390 Missouri Street San Francisco, CA 94107
PHONE: 285-5272
PRESENT POSITION: Pastor St. Teresa's.Archdioc san Director Family Life.
PROFESSIONAL DEGREE: M.A.
TV TRAINING: None
TV EXPERIENCE: Limited
YOUR FAITH: (15 second statement)
Catholic

YOUR MINISTRY: (15 second statement)
Pastor of St. Teresa's, San Francisco.
Archdiocesan Director of Family Life.
FAVORITE RADIO STATION: KCBS
FAVORITE TV STATION: -
FAVORITE NEWSPAPER: Chronicle
FAVORITE MAGAZINE:
LAST GOOD BOOK READ:

FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Areas of Family Life, e.g. Divorce, Marriage Preparation, Birth-Control.

HOW DO THE MASS MEDIA AFFECT YOUR WORK: Help by publicizing work of Church. Hinder by distorting certain aspects.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Techniques to handle an interview.
How to evaluate an interviewer so as to be more aware of the dangers present in a particular exposure to media, e.g. interviewer intent on proving his/her point of view.
Religion is a highly specialized field. The media treats other fields carefully but sometimes makes gross errors because of their lack of religious knowledge. How do we deal with this without becoming overly defensive.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Fr. Vincent D. Ruiz
ADDRESS: 286 Ashton, S.F.
PHONE: 587-7066
PRESENT POSITION: Exec. Secretary of Personnel Board - President of Senate of Priests
PROFESSIONAL DEGREE: MA History
TV TRAINING: none
TV EXPERIENCE: none
YOUR FAITH: (15 second statement)
My Faith is based upon the Gospel and trying to live it in its fullness
YOUR MINISTRY: (15 second statement) My Ministry is based upon service to others. - at this moment to the priests of the Archdiocese.

FAVORITE RADIO STATION: KCBS
FAVORITE TV STATION: none
FAVORITE NEWSPAPER: none
FAVORITE MAGAZINE: Time
LAST GOOD BOOK READ: The End of Order - VERSAILLES, 1919 by C. Mee

FAVORITE TV PROGRAM: If any, MASH
FAVORITE TV NEWS PROGRAM: none
FAVORITE TV NEWS READER (news anchor): none
FAVORITE TV NEWS REPORTER: none
FAVORITE TV NEWS INTERVIEWER: none

LEAST FAVORITE TV PROGRAM: anything with Howard Cosell
LEAST FAVORITE TV NEWS PROGRAM: none
LEAST FAVORITE TV NEWS READER (news anchor): none
LEAST FAVORITE TV NEWS REPORTER: none
LEAST FAVORITE TV NEWS INTERVIEWER: none

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Personnel changes

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
Any type of "bad" publicity can effect priest personnel

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Effects people I work with - therefore effects me

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
a feeling of ease before television cameras.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sister Petra Keller, SSS
ADDRESS: 1850 Ulloa Street
PHONE: Home: 681-9219 Work: 333-1384
PRESENT POSITION: Pastoral Ministry
PROFESSIONAL DEGREE: M.A. Religious Studies
TV TRAINING: None
TV EXPERIENCE: 2 live teaching experiences in the 70's; an interview
YOUR FAITH: (15 second statement) I believe in a personal God and his son, Jesus who knows me by name and continues to invite me to join others in doing the work of the Gospel and reflecting Gospel values in my own life.
YOUR MINISTRY: (15 second statement) Parish ministry is a varied work; I am involved at Epiphany Parish with Liturgy, Baptismal catechesis, Marian Visitors, Senior Citizens, Social Awareness. In any of these areas, the dimension of being rather than doing has priority.
FAVORITE RADIO STATION: KKHI
FAVORITE TV STATION: 9 & 5
FAVORITE NEWSPAPER: Los Angeles Times
FAVORITE MAGAZINE:
LAST GOOD BOOK READ: TURNING -Emilie Griffin

FAVORITE TV PROGRAM: Mash/ also some of the specials ballet etc. on Channel 9
FAVORITE TV NEWS PROGRAM: Sixty Minutes
FAVORITE TV NEWS READER (news anchor): Walter Cronkite
FAVORITE TV NEWS REPORTER: Evan White
FAVORITE TV NEWS INTERVIEWER: Mike Wallace

LEAST FAVORITE TV PROGRAM: (I don't watch that much TV) but I would say the sitcoms
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

I would say the plight of the aging population and displaced homemakers.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

By ignoring certain situations; therefore putting a "no-value" on them.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

In our society, often it is assumed that if something is said or shown, it is true - to be counter culture, to be Christian is akin to swimming upstream.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

The medium is the message - I think multi media is the primary method for professed Christians to convey values and effect change in a number of areas, such as family life, youth, women, social justice, aging.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yo
Thank You. This is the only picture I have

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Jeanenne Weis, sn.jm.
ADDRESS: 82 GRANDVIEW AVE. DALY CITY, CA. 94015
PHONE: 755-3446
PRESENT POSITION: DIRECTOR of LITURGY
PROFESSIONAL DEGREE: DR. of Ministry CANDIDATE
TV TRAINING: NONE
TV EXPERIENCE: NONE
YOUR FAITH: (15 second statement) I believe in a God who set the universe in motion, whose Spirit moves living things- inspiring more creativity & love and I believe in Christ, and the God of love He revealed.
YOUR MINISTRY: (15 second statement) My ministry is primarily to involve people in the liturgical ministries constantly introducing new members to serving the community.

FAVORITE RADIO STATION: KFOG for background; KCBS in the car; KSFO for fun.
FAVORITE TV STATION: I Don't have one; I only watch about 1 hr. a wk. + News
FAVORITE NEWSPAPER: Chronicle (SF.) and NAT'L CATHOLIC REPORTER
FAVORITE MAGAZINE: "TODAY'S PARISH"
LAST GOOD BOOK READ: Woman, SURVIVOR in the Church, J. Ohanneson

FAVORITE TV PROGRAM: "60 Minutes"
FAVORITE TV NEWS PROGRAM: Channel 7
FAVORITE TV NEWS READER (news anchor): WALTER CRONKITE
FAVORITE TV NEWS REPORTER: JERRY Jensen-VAN Amberg team
FAVORITE TV NEWS INTERVIEWER: Riga Chicon (maybe he's a reporter?!)

LEAST FAVORITE TV PROGRAM: SOAP OPERAS
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:
} I Don't pay that much attention

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Our spontaneously organized group of singers who minister to those in sorrow by singing at funerals at our parish
HOW DO THE MASS MEDIA AFFECT YOUR WORK: They help me to inform others and effect growth and awareness; programs (T.V.) often conflict with meetings & create dilemmas; keep me in constant evaluation of ministries.
HOW DO THE MASS MEDIA AFFECT YOUR LIFE? They keep me in touch with the world situation, bring me great pleasure and increased knowledge; are a cause of hope and frustration & keep me aware of who I am here.
WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
Some pointers and practice in answering questions when interviewed.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Bruce E. Egnew
ADDRESS: 445 Church Street, SF CA 94114
PHONE: 863-5112
PRESENT POSITION: Director of Finance/Administrative Services
PROFESSIONAL DEGREE: BS (Accounting), CPA
TV TRAINING: none
TV EXPERIENCE: none
YOUR FAITH: (15 second statement) Strong and simple

YOUR MINISTRY: (15 second statement)
Administration of temporal resources of the Church

FAVORITE RADIO STATION: KNEW
FAVORITE TV STATION: local CBS affiliate (KPIX)
FAVORITE NEWSPAPER: Independent Journal
FAVORITE MAGAZINE: Time
LAST GOOD BOOK READ: Inside the Mayo Clinic

FAVORITE TV PROGRAM: MASH
FAVORITE TV NEWS PROGRAM: Channel 2 10oclock News
FAVORITE TV NEWS READER (news anchor): Dennis ________ on KTVU 10pm
FAVORITE TV NEWS REPORTER: Elaine Corral
FAVORITE TV NEWS INTERVIEWER: Barbara Walters

LEAST FAVORITE TV PROGRAM: Dukes of Hazzard
LEAST FAVORITE TV NEWS PROGRAM: KGO evening and 11pm News
LEAST FAVORITE TV NEWS READER (news anchor): Dave McElhatan
LEAST FAVORITE TV NEWS REPORTER: Lloyd LaCuesta
LEAST FAVORITE TV NEWS INTERVIEWER: Mike Wallace

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

Church assets, esp. investments, and potential scandals

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

Only for the potential need to react or defend

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

The news aspect makes me skeptical of the desire of media to report real news rather than contrived special interest expose. It causes me to have only 50% confidence in the veracity of what they report.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Insight on how to deal with news people and limit their portential to misinterpret what they are supposed to report.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Jose Antonio Rubio
ADDRESS: 11 1st Street, Gilroy, Ca. 95020
PHONE: 847-5151
PRESENT POSITION: Associate Pastor, St. Mary's Church Gilroy
PROFESSIONAL DEGREE: M.Div., St. Patrick's Seminary, Menlo Park, Ca.
TV TRAINING: none
TV EXPERIENCE: none
YOUR FAITH: (15 second statement) Firm belief in God and his goodness; in the Church. Firm belief in Humanity and in the basic goodness of all human beings. Firm belief in the call to work for a better world.
YOUR MINISTRY: (15 second statement) Many people are hurting and in need of healing; I see myself as the wounded healer(I like the title but not the book) reaching out to all and as one working for justice in the world.
FAVORITE RADIO STATION: KKHI
FAVORITE TV STATION: KDTV (14)
FAVORITE NEWSPAPER: S.F. Chronicle
FAVORITE MAGAZINE: Nuestro
LAST GOOD BOOK READ: RAymond Brown, The Birth of the Messiah

FAVORITE TV PROGRAM: 24 horas
FAVORITE TV NEWS PROGRAM: 24 Horas
FAVORITE TV NEWS READER (news anchor): Jacobo Zabudovsky
FAVORITE TV NEWS REPORTER: Gerardo Rivera
FAVORITE TV NEWS INTERVIEWER: Barbara Walters

LEAST FAVORITE TV PROGRAM: Soap Operas
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

Separated and Divorced Catholic Group starting in our parish
Work with Hispanic Ministryespecially Chicanos

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

Use as spring board for homilies, often to react negatively to reporting of events in Latin America and problems in the Chicano Community

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

I receive most of my information about world and local affairs from the Mass media as well as the stereotypes of the 1980's personality; Many products that I buywere on the media. I hope I am critical with the Media.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Ability to be interviewed by the media and answer questions on crontoversial subjects without compromising myself or the Church. Also how to get access to the media.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Marie J Grillo
ADDRESS: 544 Bush
PHONE: 398-7383
PRESENT POSITION: ~~[illegible]~~ Vice President Sisters' Council
PROFESSIONAL DEGREE: MS Chem, Sch. Admin., (MDiv, MST in progress)
TV TRAINING: None
TV EXPERIENCE: None
YOUR FAITH: (15 second statement) The Divine is all around us; we are immersed in it. What we see of it is our faith (religion) & what responsibility we assume because of it is our salvation & sanctification.
YOUR MINISTRY: (15 second statement) To clarify & promote the ministry performed by women, especially women religious

FAVORITE RADIO STATION: KCBS
FAVORITE TV STATION: 5
FAVORITE NEWSPAPER: NCR
FAVORITE MAGAZINE: Newsweek, SAVY
LAST GOOD BOOK READ:

FAVORITE TV PROGRAM: 60 Min., Muppets
FAVORITE TV NEWS PROGRAM: 60 Min.
FAVORITE TV NEWS READER (news anchor): Donna Deaner, Wendy Tokuda, Cronkite
FAVORITE TV NEWS REPORTER: Ted Koppel
FAVORITE TV NEWS INTERVIEWER: Barbara Walters

LEAST FAVORITE TV PROGRAM: Nero Wolfe, Buck Rogers
LEAST FAVORITE TV NEWS PROGRAM: Channel 7 News
LEAST FAVORITE TV NEWS READER (news anchor): ←
LEAST FAVORITE TV NEWS REPORTER: Van Amburg → Sports casters, David
LEAST FAVORITE TV NEWS INTERVIEWER: Harry Reasoner

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
What sisters are doing today in response to the signs & needs of the times.

HOW DO THE MASS MEDIA AFFECT YOUR WORK: Generally, they ignore it

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? Awareness (of the needs & signs of the times)

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
Communicate the work that is being done & could be done in such a way as to get these works financed.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: THOMAS E. AMBROGI
ADDRESS: 1220 ELLIS ST. #12, SF 94109
PHONE: 931-0681
PRESENT POSITION: EXECUTIVE DIRECTOR, COMMISSION ON SOCIAL JUSTICE
PROFESSIONAL DEGREE: D. Sc. R.
TV TRAINING: On-the-job
TV EXPERIENCE: Frequent panels + interviews on programs for 20 years
YOUR FAITH: (15 second statement)
That the fullness of the Christian ideal is essentially related to the fullness of the human ideal. The Incarnation has happened!
YOUR MINISTRY: (15 second statement)
To make real + concretely effective the Catholic social tradition. To inform on issues of social justice + organize action response. In the Catholic + wider ecumenical community
FAVORITE RADIO STATION: KPFA
FAVORITE TV STATION: KQED
FAVORITE NEWSPAPER: L.A. TIMES / N.Y. TIMES
FAVORITE MAGAZINE: The Nation
LAST GOOD BOOK READ: Juan Luis Segundo, *The Community Called Church*

FAVORITE TV PROGRAM: McNeill/Lehrer Report – or – PBS Specials
FAVORITE TV NEWS PROGRAM: McNeill/Lehrer Report
FAVORITE TV NEWS READER (news anchor): None
FAVORITE TV NEWS REPORTER: None
FAVORITE TV NEWS INTERVIEWER: Bill Moyers – far + away the best

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:
} I have none, since I only watch selected specials + good news.

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Latin America – especially El Salvador right now

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
Absolutely central – since the manipulation of public opinion is a major force in maintaining unjust social structures.
HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Untold aggravation + frustration from inadequate + controlled coverage of central human issues
WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
How to influence the media power system in such a way that they will give adequate coverage to social justice issues. How to get access to decision-makers in the media?

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Lydia Scarsella
ADDRESS: 347 Dolores St. , San Francisco
PHONE: 626-0554
PRESENT POSITION: Principal
PROFESSIONAL DEGREE: B.A./Credentials
TV TRAINING: none
TV EXPERIENCE: none
YOUR FAITH: (15 second statement) I believe in an Almighty God, a Divine Christ, Communion of people, Forgiveness, Immortal soul.

YOUR MINISTRY: (15 second statement) To make it through the day in the graces of God's Goodness and to help others do the same.
(Sometimes just to make it through the day!)
FAVORITE RADIO STATION: KSFO: KRE
FAVORITE TV STATION: none
FAVORITE NEWSPAPER: Examiner--maybe?
FAVORITE MAGAZINE: New West, Time
LAST GOOD BOOK READ: Ordinary People

FAVORITE TV PROGRAM: 60 Minutes; MASH
FAVORITE TV NEWS PROGRAM: Channel 5 at 6 o'clock; Channel 7 at 7 o'clock
FAVORITE TV NEWS READER (news anchor): Dave McElhatton; C. Kuralt; W. Cronkite
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER: H. Reasoner

LEAST FAVORITE TV PROGRAM: most of them
LEAST FAVORITE TV NEWS PROGRAM: Channel 7 (local)
LEAST FAVORITE TV NEWS READER (news anchor): J. Jensen
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
The sucesses, failures and pressures of being a teen-ager.
The plight of Catholic Education.
HOW DO THE MASS MEDIA AFFECT YOUR WORK:
Mass Media has become the primarily source for learning in today's society.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

Keeps me informed, advised, opinionated and entertained.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

I'm not quite sure.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sister Ann Bernadette Barnes
ADDRESS: 1971 15th Street, San Francisco
PHONE: 863-4566
PRESENT POSITION: Teacher/Dean of Curriculum at Notre Dame High School
PROFESSIONAL DEGREE: BA/MA Candidate
TV TRAINING: None
TV EXPERIENCE: None
YOUR FAITH: (15 second statement)
I believe in God, in the message of the gospel and in people!

YOUR MINISTRY: (15 second statement)
My ministry (this year) is to support and to be present to a faculty and student body who will be terminating their services and presence at NDHS.
FAVORITE RADIO STATION: KFOG
FAVORITE TV STATION: Channel 7 probably; I look for good programs on any station.
FAVORITE NEWSPAPER: Chronicle
FAVORITE MAGAZINE: Newsweek
LAST GOOD BOOK READ: Thornbirds

FAVORITE TV PROGRAM: 60 Minutes/ Mash
FAVORITE TV NEWS PROGRAM: no favorite!
FAVORITE TV NEWS READER (news anchor): no favorite!
FAVORITE TV NEWS REPORTER: no favorite!
FAVORITE TV NEWS INTERVIEWER: no favorite!

LEAST FAVORITE TV PROGRAM: programs like "The Dukes of Hazzard"
LEAST FAVORITE TV NEWS PROGRAM: I look for news so I "shop" around.
LEAST FAVORITE TV NEWS READER (news anchor): no one in particular!
LEAST FAVORITE TV NEWS REPORTER: no one in particular!
LEAST FAVORITE TV NEWS INTERVIEWER: no one in particular!

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Right now, the closure of a high school!

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
The mass media keeps me informed so I can share/discuss information with others. It also helps me to inform students about world affairs because many times they do not read/listen.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
It affects my life in two ways: 1) for information so I am aware of global issues
2) sensitizes me to other people's situations

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Information,
Inspiration,
Enjoyment!

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

17 (Kindly enclose personal photo* and vita or resume)

NAME: Daniel F. Sullivan
ADDRESS: P. O. Box 577, Colma, CA 94014
PHONE: 756-2060
PRESENT POSITION: General Manager, Cemetery Dept. Archdiocese S.F.
PROFESSIONAL DEGREE: None
TV TRAINING: None
TV EXPERIENCE: None
YOUR FAITH: (15 second statement) I believe in a personnel loving God. Who loves me and who I love. I must show this love for my God by loving my fellow Human Being and showing this love by my actions. I believe the Catholic Church is my guide in filling my commitment to my God.
YOUR MINISTRY: (15 second statement)
My ministry is the burial of the dead. It is one way that I can serve my fellow Human Being. By listening when people need to be listened to. By planning & implementing the plan in order that people & places are treated respectively, in an orderly way.
FAVORITE RADIO STATION: KFRC
FAVORITE TV STATION: Channel 7
FAVORITE NEWSPAPER: Examiner
FAVORITE MAGAZINE: Fortune
LAST GOOD BOOK READ:
The Covenent
FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM: Channel 7 - 11:00 p.m.
FAVORITE TV NEWS READER (news anchor): Don Sanchez
FAVORITE TV NEWS REPORTER: Jerry Jensen
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM: Dallas
LEAST FAVORITE TV NEWS PROGRAM: Nightly News Channel 4
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Complaint-Actionlinetype of inquires. The Cemetery Department is a religious function, a corporal work of mercy, that due to practical needs must be run in a business like manner

HOW DO THE MASS MEDIA AFFECT YOUR WORK?
They approach us with negative, preconceived ideas.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
With thier negative,preconceived ideas have tendency to misquote and interpret things you say in a negative fashion.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
Learn to make clear, precise statements that would have little chance of being misinterpreted.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: RONALD BRILL
ADDRESS: U.S.F.
PHONE: 666-6107
PRESENT POSITION: DIR. PUBLIC AFFAIRS
PROFESSIONAL DEGREE: MASTER OF PUBLIC ADMINISTRATION
TV TRAINING: NONE
TV EXPERIENCE: ONLY AS INTERVIEWEE
YOUR FAITH: (15 second statement)
N/A

YOUR MINISTRY: (15 second statement)
N/A

FAVORITE RADIO STATION: KDFC
FAVORITE TV STATION: KQED
FAVORITE NEWSPAPER: NATIONAL OBSERVER (NOW DEFUNCT)
FAVORITE MAGAZINE: HUMAN BEHAVIOR (NOW DEFUNCT)
LAST GOOD BOOK READ: ORGANIZATIONAL AMERICA

FAVORITE TV PROGRAM: NOVA
FAVORITE TV NEWS PROGRAM: EVENING EDITION (NOW DEFUNCT)
FAVORITE TV NEWS READER (news anchor): NONE
FAVORITE TV NEWS REPORTER: SPENCER MICHAELS
FAVORITE TV NEWS INTERVIEWER: GEORGE DUCHEK (NOT DEFUNCT, BUT NO LONGER W/KQED)

LEAST FAVORITE TV PROGRAM: LOVEBOAT
LEAST FAVORITE TV NEWS PROGRAM: CH-5
LEAST FAVORITE TV NEWS READER (news anchor): DAVE MACELHATTON (BUT I LOVED HIM ON RADIO)
LEAST FAVORITE TV NEWS REPORTER: HARD TO SAY
LEAST FAVORITE TV NEWS INTERVIEWER: HARD TO SAY

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
GAY DEMONSTRATIONS

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
I'M THE ONE THEY COME TO.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
THEY ARE AN IMPORTANT SOURCE OF INFORMATION — BY THEIR PROGRAM CONTENT REFLECTING POPULAR OPINION) — THIS ARE ONE METHOD FOR KEEPING IN TOUCH W/OTHER PEOPLE ACROSS THE COUNTRY & THROUGHOUT THE WORLD.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
PICK-UP PRACTICAL POINTERS ON HOW TO OUTSMART THOSE CLEVER TV REPORTERS.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yc
Thank You.

ST. MARY'S HOSPITAL AND MEDICAL CENTER
450 Stanyan Street • San Francisco, California 94117 • (415) 668-1000

OFFICE OF THE ADMINISTRATOR

PROFILE FOR WORKSHOP-MARCH 10

Sister Anthony Marie
St. Mary's Hospital and Medical Center
450 Stanyan Street
San Francisco, California 94117

POSITION: Administrator

PROF. DEGREE: Masters - Hospital Administration
St. Louis University

T.V. TRAINING 0

T.V. EXPERIENCE Occasional spot appearances in connection with position

MY FAITH Catholic - gifted through Catholic parents nourished through parents and family, maintained through God's continued grace.

MINISTRY Involved in the Ministry of running a business and extending the healing Mission of Christ at the same time.

FAVORITE RADIO STATION: KABL Music

FAVORITE T.V. STATION: Channel 9 KQED

FAVORITE NEWSPAPER: Los Angeles Times

FAVORITE MAGAZINE: Runners World

LAST GOOD BOOK READ: Zen and the Art of Motorcycle Maintenance

FAVORITE T.V. PROGRAM: Barney Miller

FAVORITE T.V. NEWS READER: Dan Rather

Conducted by the Sisters of Mercy since 1857

FAVORITE T.V. NEWS REPORTER: None

FAVORITE T.V. NEWS INTERVIEWER: None

LEAST FAVORITE T.V. PROGRAM:

LEAST FAVORITE T.V. NEWS: KPIX Channel 5

LEAST FAVORITE T.V. NEWS READER: Dave McElhatton

LEAST FAVORITE T.V. NEWS REPORTER: None

LEAST FAVORITE T.V. NEWS INTERVIEWER: None

MOST NEWS SENSITIVE OR NEWSWORTHY AREA OF MY MINISTRY:

I can't think of any area that is not sensitive. The public views health care as a right and not a privilege. When any part of that care is not exactly in keeping with the expectations of the public, be they realistic or not, we are subject to criticism.

HOW THE MASS MEDIA AFFECTS MY WORK:

Very quick to criticize -
Slow to praise.
Hospitals are among the most regulated industries,
least understood.

HOW THE MASS MEDIA AFFECTS MY LIFE:

Probably much more than I am aware - the media has a profound affect on shaping my attitudes about people, issues and materials.

WHAT I EXPECT FROM THIS WORKSHOP:

A better understanding of and appreciation for the media.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sister Terry Davis
ADDRESS: 347 Dolores Street
PHONE: 626-5694
PRESENT POSITION: Graphic Artist
PROFESSIONAL DEGREE: BA.
TV TRAINING: none
TV EXPERIENCE:
YOUR FAITH: (15 second statement) I believe in God; I believe in people, and I still believe that good will reign

YOUR MINISTRY: (15 second statement) I work within the church in the field of art. I follow an ancient tradition of our church - God can be found in what humans create.
FAVORITE RADIO STATION: KYA KLOK KDFC
FAVORITE TV STATION: —
FAVORITE NEWSPAPER: New York Times
FAVORITE MAGAZINE: Communication Arts
LAST GOOD BOOK READ: The Bluest Eye, Toni Morrison

FAVORITE TV PROGRAM: —
FAVORITE TV NEWS PROGRAM: —
FAVORITE TV NEWS READER (news anchor): —
FAVORITE TV NEWS REPORTER: —
FAVORITE TV NEWS INTERVIEWER: —

I rarely watch TV

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
That a religious woman is involved in a ministry that is so unique

HOW DO THE MASS MEDIA AFFECT YOUR WORK: The mass media defines concepts in terms of visual design which can limit/expand awareness.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? In so many ways it is difficult to list them in such short space

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP? Some practical suggestions and practice that will help me be somewhat comfortable in front of the camera.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: FRANK H. STONE JR.
ADDRESS: 3600 COOLIDGE AVE. OAKLAND, CA 94602
PHONE: 415-530-6770
PRESENT POSITION: RESIDENT CHAPLAIN
PROFESSIONAL DEGREE: M. DIV.
TV TRAINING: NONE
TV EXPERIENCE: A FEW APPEARANCES, INFORMED LAYPERSON
YOUR FAITH: (15 second statement)
I AM AN ORDAINED MINISTER IN THE UNITED METHODIST CHURCH. I STAND WITH A REASONABLE DEGREE OF COMFORT WITHIN THE TRADITION AND DOCTRINAL STATEMENTS OF THAT DENOMINATION.
YOUR MINISTRY: (15 second statement)
I WORK AS A RESIDENT CHAPLAIN AT A RESIDENTIAL TREATMENT CENTER FOR EMOTIONALLY DISTURBED ADOLESCENTS. I ATTEMPT TO REPRESENT TO AND FOR THESE CHILDREN THE LOVE AND CONCERN OF THE CHURCH. PERHAPS IF I CAN LOVE THEM, THEY CAN COME TO LOVE GOD
FAVORITE RADIO STATION: KYA
FAVORITE TV STATION: --KQED
FAVORITE NEWSPAPER: S.F. CHRONICLE
FAVORITE MAGAZINE: QUEST, PSYCHOLOGY TODAY, WORLD PRESS
LAST GOOD BOOK READ: THE BORDERLINE SYNDROMES
BEYOND THE BLUE. EVENT HORIZON, THE JESUS INCIDENT
FAVORITE TV PROGRAM: HILL STREET BLUES, NOVA
FAVORITE TV NEWS PROGRAM: MACNIEL/LEHRER REPORT
FAVORITE TV NEWS READER (news anchor): CRONKITE, BROKAW
FAVORITE TV NEWS REPORTER: TOM BROKAW (?)
FAVORITE TV NEWS INTERVIEWER: BARBARA WALTERS

LEAST FAVORITE TV PROGRAM: CHARLIES ANGELS, DUKES OF HAZARD, ETC.
LEAST FAVORITE TV NEWS PROGRAM: NONE
LEAST FAVORITE TV NEWS READER (news anchor): JANE PAULEY
LEAST FAVORITE TV NEWS REPORTER: ?
LEAST FAVORITE TV NEWS INTERVIEWER: JANE PAULEY (SHE IS GETTING BETTER)

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
The human interest associated with residential Treatment of emotionally disturbed adolescents. The severity of their problems, etc.
HOW DO THE MASS MEDIA AFFECT YOUR WORK:
The Mass Media influence the children we work with. Adverse publicity about residential centers affects our credibility and base of support.
HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
I am frustrated by the Mass Media because there is such immense educational and redemptive possibility in the use of Mass Media.
WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
General background knowledge about how a TV station works - "Nuts and Bolts" types of things. The goal is to learn and to become better at utilizing TV as a means for publicizing our treatment center.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Al Alessandri
ADDRESS: 121 Iris St, Redwood City, CA 94062
PHONE: 369-1358
PRESENT POSITION: Vice President - University Relations
PROFESSIONAL DEGREE: Bachelor of Science
TV TRAINING:
TV EXPERIENCE: None
YOUR FAITH: (15 second statement) Roman Catholic

YOUR MINISTRY: (15 second statement)

FAVORITE RADIO STATION: KSFO / KNBR
FAVORITE TV STATION: 7
FAVORITE NEWSPAPER: SF Examiner
FAVORITE MAGAZINE:
LAST GOOD BOOK READ: The Covenant / Manchu

FAVORITE TV PROGRAM: MASH
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

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* we need your mug shot so that workshop reporters and interviewers can recognize yo
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Maureen Aggeler
ADDRESS: 453 Miller Avenue, South San Francisco 94080
PHONE: 761-5883
PRESENT POSITION: Full time, Provincial Team member, California Province
PROFESSIONAL DEGREE: M.A. English Lit. M. DIV.
TV TRAINING: none
TV EXPERIENCE: none
YOUR FAITH: (15 second statement) I believe in God as Creator, Redeemer, Sanctifier who calls us to live in peace, sharing the goods of the earth as sisters and brothers.
YOUR MINISTRY: (15 second statement) I listen to, encourage and enable my sisters; I attend a lot of meetings and make many decisions; I read, reflect, pray and write letters to support the oppressed in their struggle for justice.
FAVORITE RADIO STATION: KKHI
FAVORITE TV STATION: Channel 5 ,CBS
FAVORITE NEWSPAPER: Christian Science Monitor
FAVORITE MAGAZINE: Time
LAST GOOD BOOK READ: Herman Wouk's War and Remembrance

FAVORITE TV PROGRAM: 60 Minutes,& BBC Productions
FAVORITE TV NEWS PROGRAM: Walter Cronkite, CBS
FAVORITE TV NEWS READER (news anchor): Walter Cronkite and Dave McElhatton
FAVORITE TV NEWS REPORTER: Wendy Takuda
FAVORITE TV NEWS INTERVIEWER: Barbara Walters, sometimes

LEAST FAVORITE TV PROGRAM: Little House on the Prarie
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor): Dan Rather
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

(Mostly, I pick up the News broadcasts whenever I can and although I enjoy some reporters more thar others, I am not aware of "least favorites")

WHAT IS THE MOST NEWS-SENSITVE OR NEWSWORTHY AREA OF YOUR MINISTRY? not applicable/ or--occasional eccentric behavior of community members!

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
My knowledge and judgment are shaped by what I read or see on TV; I am impelled to action, whether it be to pray or write letters or encourage hope in the community.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
As I become increasingly aware of myself as a world citizen, I adapt my lifestyle and focus my energies to promote peace and justice; the mass media pull me out of myself and invite me to relate to the whole world.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
Specifically, some ideas, help, suggestions, etc. for writing a proposal to the Central Administration of our community in Rome: that we have video-tape news coverage of our next General Chapter, July 1982.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yc
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sr. Ursula Bomholt
ADDRESS: 2659 Homestead Rd, Santa Clara 95051
PHONE: Home 249-8627 ; Work 248- 1094
PRESENT POSITION: Principal
PROFESSIONAL DEGREE: BA now working on Masters in Applied Spirituality
TV TRAINING: None
TV EXPERIENCE: Counselling & Video
YOUR FAITH: (15 second statement)
I believe in God the Father who continually creates me, and in Jesus Christ who redeems me, strengthens me in my weakness and gives me new life and in the Holy Spirit who guides me in my daily actions.
YOUR MINISTRY: (15 second statement)
As principal I teach + counsel children, listen + share in the problems of parents and direct teachers.
FAVORITE RADIO STATION: KABL
FAVORITE TV STATION: 5
FAVORITE NEWSPAPER: San Jose Mercury
FAVORITE MAGAZINE: Newsweek
LAST GOOD BOOK READ: Merton - A Biography

FAVORITE TV PROGRAM: 60 Minutes
FAVORITE TV NEWS PROGRAM: CBS Evening News
FAVORITE TV NEWS READER (news anchor): Walter Cronkite
FAVORITE TV NEWS REPORTER: Charles Carault
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM: Soap
LEAST FAVORITE TV NEWS PROGRAM: I only watch CBS
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Topics dealing with social justice.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
Through the impact TV has on the children.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Keeps me informed about world events.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
To increase my communication skills and confidence in speaking to wider audiences.

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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Felice Sauers, Sister of Mercy
ADDRESS: 2300 Adeline Drive, Burlingame, CA 94010
PHONE: 415 - 342-1461
PRESENT POSITION: Health Services Education Coordinator
PROFESSIONAL DEGREE: EdD Candidate - USF, Organization & Leadership Program
TV TRAINING: none
TV EXPERIENCE: none
YOUR FAITH: (15 second statement) My religious preference is Roman Catholic. My faith is in a very tender and loving God whose exercise of Mercy creates and re-creates human life.
YOUR MINISTRY: (15 second statement) As a staff member of Central Administratic of our religious congregation's health services, I provide support servic to our sisters regarding education programs and to our six health care institutions as requested or needed.
FAVORITE RADIO STATION: KFOG
FAVORITE TV STATION: do not have one
FAVORITE NEWSPAPER: LA Times
FAVORITE MAGAZINE: TIME
LAST GOOD BOOK READ: The Establishment by Howard Fast (and the other books of this series) Now re-reading The Great Tradition by Taylor Caldwell
FAVORITE TV PROGRAM: M*A*S*H
FAVORITE TV NEWS PROGRAM: None
FAVORITE TV NEWS READER (news anchor): None
FAVORITE TV NEWS REPORTER: None
FAVORITE TV NEWS INTERVIEWER: None

LEAST FAVORITE TV PROGRAM: Dallas; Little Hse on Prairie; Archie Bunker;
LEAST FAVORITE TV NEWS PROGRAM: None
LEAST FAVORITE TV NEWS READER (news anchor): None
LEAST FAVORITE TV NEWS REPORTER: None
LEAST FAVORITE TV NEWS INTERVIEWER: None

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY? The distinctive identity of Catholic Health Care facilities and the potential in these institutions for the humanizing of health care.
HOW DO THE MASS MEDIA AFFECT YOUR WORK: Promulgating and supporting the mystique around physicians as the seers and gods of all life's knowledge. Distortion of information about Health Care Providers is also major prob.
HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
The increased violence and knowledge of such violence in society today is an outgrowth of the Mass Media. Consumerism via commercials on TV and in newspapers and magazines has good and bad effects on my life.
WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
An increased ability to communicate effectively, especially through verbal interchange under pressure.

I am really sorry — I do not have any pictures as I am always taking them!

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yc
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sister Marguerite Buchanan
ADDRESS: 3250 - 19th Avenue
PHONE: 334 - 2041
PRESENT POSITION: Executive Vice-president for Community Relations
PROFESSIONAL DEGREE: M.A. Educational Administration; M.T.S. Chemistry/Physics
TV TRAINING: (none)
TV EXPERIENCE: (none)
YOUR FAITH: (15 second statement)

I believe that Jesus is Lord; that He calls each person to join Him in the building of the Kingdom of God.

YOUR MINISTRY: (15 second statement)

I see my ministry as part of the educational mission of the Church. As a development officer I can use my gifts to help insure the future of quality Catholic education for families of all economic strata.

FAVORITE RADIO STATION: KDFC
FAVORITE TV STATION: -- Channel 9
FAVORITE NEWSPAPER: (none)
FAVORITE MAGAZINE: Human Development
LAST GOOD BOOK READ: All Creatures Great and Small

FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

Believe it or not! I rarely look at T.V. so I have no favorites or least favorites.

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

That so many generous people are supporting us with time and expertise in our development efforts.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

It affects our students and all those with whom I work.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

It affects all the people with whom I live and work. Therefore, it affects me also, indirectly.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

I want to learn ways of using T.V. more effectively in my ministry.
I would like to be at ease in front of a T.V. camera.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume) — Sorry, I don't have one

NAME: Sister Mary Roselle, S.M.
ADDRESS: 1555 39th Ave.
PHONE: 564-1600
PRESENT POSITION: Vocation Director
PROFESSIONAL DEGREE: M.A.
TV TRAINING: None
TV EXPERIENCE: None
YOUR FAITH: (15 second statement) Catholic

YOUR MINISTRY: (15 second statement) Vocation Director

FAVORITE RADIO STATION: KKHI
FAVORITE TV STATION: ch 9
FAVORITE NEWSPAPER: LA Times
FAVORITE MAGAZINE: Psychology Today
LAST GOOD BOOK READ: Invisible Partners

FAVORITE TV PROGRAM: Paper Chase
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

} I really rarely watch the news
In fact, I watch very little TV

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
They affect the lives of the women I work with.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Daily bombardment!

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
A greater understanding of & appreciation for the news media

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize y
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: SCHLITT, HARRY G.
ADDRESS: 2655 VAN NESS AVE S.F. 94109
PHONE: 415 441-8111
PRESENT POSITION: EX. DIRECTOR, ACC PRODUCTIONS
PROFESSIONAL DEGREE: MA.
TV TRAINING: Loyola 1969
TV EXPERIENCE: 13 YEARS
YOUR FAITH: (15 second statement) MY FAITH IS ROMAN CATHOLIC. & IT IS MY PERSONAL LINK TO SECURITY Both IN THIS LIFE + The NEXT I WORK To RESPOND To THIS GIFT By PRACTICING MY FAITH.
YOUR MINISTRY: (15 second statement)

FAVORITE RADIO STATION: KYUU-FM
FAVORITE TV STATION: KRON-TV
FAVORITE NEWSPAPER: CHRONICle
FAVORITE MAGAZINE: PEOPle
LAST GOOD BOOK READ: TREASURY OF HERMAN

FAVORITE TV PROGRAM: SPORTS (FOOTBALL)
FAVORITE TV NEWS PROGRAM: 60 MINUTES — NONE
FAVORITE TV NEWS READER (news anchor): George REDDING
FAVORITE TV NEWS REPORTER: CARL SONKIN
FAVORITE TV NEWS INTERVIEWER: Mike Wallace

LEAST FAVORITE TV PROGRAM: —
LEAST FAVORITE TV NEWS PROGRAM: ?
LEAST FAVORITE TV NEWS READER (news anchor): MacalHATTEN (JENSEN)
LEAST FAVORITE TV NEWS REPORTER: —
LEAST FAVORITE TV NEWS INTERVIEWER: CAVETT

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
OUR WORK FOR The CHURCH

HOW DO THE MASS MEDIA AFFECT YOUR WORK: IT CHEAPENS OUR EFFECTIVENESS

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
IT ENTERTAINS + INFORMS + GIVES ME A PURPOSE FOR WORK.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
A RENEWAL OF ~~ES~~ TV BASICS + IMPORTANCE OF PURPOSE.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yo
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Michael Reis
ADDRESS: 2655 Van Ness Ave. SF 94109
PHONE: 441-8111
PRESENT POSITION: Producer-Creative Services/ACC; Manager - Cable TV
PROFESSIONAL DEGREE: MA Operations/CTN-SF; Broadcast
TV TRAINING: cable TV/Mass prod. Relations/ACC
TV EXPERIENCE: spots prod.
YOUR FAITH: (15 second statement) I believe Jesus is alive and well and hidding in a cable TV amplifier high on a telephone poll...
YOUR MINISTRY: (15 second statement) Jesus and I represent a religious presence in electronic media communications
FAVORITE RADIO STATION: KFRC
FAVORITE TV STATION: no pref.
FAVORITE NEWSPAPER: Chron
FAVORITE MAGAZINE: no pref.
LAST GOOD BOOK READ: can't remember

FAVORITE TV PROGRAM: ABC network news /Evening
FAVORITE TV NEWS PROGRAM: PIX local
FAVORITE TV NEWS READER (news anchor): Dave McEl/Van Emberg
FAVORITE TV NEWS REPORTER: Wendy Tokuda, Valerie Coleman
FAVORITE TV NEWS INTERVIEWER: no pref.

LEAST FAVORITE TV PROGRAM: That's Incredible
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor): I don't like KGO's news s
LEAST FAVORITE TV NEWS REPORTER: set
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
cable TV franchising

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
cable TV is mushrooming, there is always something new

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
I watch too much of it, though I think I'm alive in head and heart

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
how to speak without "uhhhhhhh", to get over my somber camera image

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
*** we need your mug shot so that workshop reporters and interviewers can recognize yo**
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Rev. J. Thomas Madden
ADDRESS: 320 Middlefield Rd.
PHONE: 325-3832
PRESENT POSITION: Director of Clergy Education
PROFESSIONAL DEGREE: Ph. D in psychology
TV TRAINING: None
TV EXPERIENCE: 2 or 3 appearances
YOUR FAITH: (15 second statement) Basically the faith of the Catholic Church internalized in the light of my own life experience

YOUR MINISTRY: (15 second statement) To minister to priests and seminarians in a personal and professional way through individual counseling workshops and administration of the Ministry to Priests program.
FAVORITE RADIO STATION: KGO
FAVORITE TV STATION: KPIX
FAVORITE NEWSPAPER: Chronicle
FAVORITE MAGAZINE: Time
LAST GOOD BOOK READ: The powers That Be

FAVORITE TV PROGRAM: Mash
FAVORITE TV NEWS PROGRAM: 60 Minutes
FAVORITE TV NEWS READER (news anchor): Walter Cronkite
FAVORITE TV NEWS REPORTER: Dan Rather
FAVORITE TV NEWS INTERVIEWER: Mike Wallace

LEAST FAVORITE TV PROGRAM: Threes Company
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY? This is difficult to answer since my work is rather behind the scenes.

HOW DO THE MASS MEDIA AFFECT YOUR WORK: Minimally since my work is relatively specialized

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? By keeping me informed of events and by providing readily available entertainment + relaxation

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP? Some capacity for utilizing TV's potential in the area of clergy education Some sense of how to go about developing the use of TV for teaching counseling skills

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
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Thank You.

ADDENDUM 32

RATING SHEETS

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Tom Ambrogi

Date Feb 26, 81

Interviewer Fred de Crane

Place U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	3 5	2 2	3	3		confused, long
b. facts and story	catchy, provocative	3 5	2 2	2			dull, weak
c. readiness	alert, interested	3 6	3 3	3	1		hurried, upset
d. presence	energetic, focused	2 4	6 2	3	1		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	3 3	8 4	1 1	2		sloppy, garish
b. eye contact	direct, to interviewer	2 4	5 4	3 1			downcast, shifting
c. body language	controlled, centered	2 4	5 4	3 1			awkward, nervous
d. comfortableness	relaxed, calm	2 4	5 4	6 1	1		anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	7 6	6 2	2	2		trying too hard
b. honesty	humble	5 7	5 2		2		hedging, vague
c. sincerity	open, convincing	5 6	5 2	1			defensive
d. handling hostility	strong, tactful	5 6	5 2	3	2		unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	3 3	5 2	3	3	1	verbose, wordy
b. clarity	immediately grasped, no assumptions	3 4	5 3	5 1	1		vague, fuzzy
c. bridging ideas	smooth transitions	7 4	3 4	4	1		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	2 3	2 2	2 2			boring, tedious
YOUR FAITH							
a. special	unique point of view	3 3	3 4	5 2 3			platitudinous
b. credible	with conviction	4 3	7 4	3 2	1		flat or inflated
c. appropriate and personal	self-revealing	7 2	5 4	7 3	2		ideological
d. effective	touching, communicative	5 2	1 4	7 2	1		uninspiring, listless
IMPACT							
a. result	powerful, compelling	3 4	4 3	4 2	1		superficial
b. impression	positive, vivid	6 5	3 3	3 2			forgettable
c. overall reaction	excited, inspired	4 3	3 3	3 2			disinterested, passive
d. convincing	moved to act	5 4	6 4	3	1		unconcerned

extraordinary presence & ability to grasp questions & articulate un-defensive

slow talking — seems hesitant

~~almost too strong, & self confident — needs more humanity~~

pontificating & intellectualizing

33

Lofty — a lecture, not an interview

verbose, wordy

use concrete examples, stories, to make real

Very good — but uses words that are "too big" for the common folk

404

P.M.

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Fr. O'Connor　　Date 3/27/81

Interviewer Kevin McCullough　　Place KJF

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	2	6	6	1		confused, long
b. facts and story	catchy, provocative	1	3	8	2		dull, weak
c. readiness	alert, interested		7	8			hurried, upset
d. presence	energetic, focused	2	5	8	1		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	4	9	2			sloppy, garish
b. eye contact	direct to interviewer	6	7	3			downcast, shifting
c. body language	controlled, centered	3	8	4	1		awkward, nervous
d. comfortableness	relaxed, calm	4	8	5			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	3	10	4			trying too hard
b. honesty	humble	9	7	2			hedging, vague
c. sincerity	open, convincing	7	6	2			defensive
d. handling hostility	strong, tactful		8	4			unnerved, argumen
CONTENT AND MESSAGE							
a. brevity	short, manageable		10	6	1		verbose, wordy
b. clarity	immediately grasped, no assumptions	3	9	6			vague, fuzzy
c. bridging ideas	smooth transitions	3	4	7	1		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1	2	8	3	1	boring, tedious
YOUR FAITH							
a. special	unique point of view	4	8	2	1		platitudinous
b. credible	with conviction	5	8	7			flat or inflated
c. appropriate and personal	self-revealing	1	10	5	1		ideological
d. effective	touching, communicative		10	4	1		uninspiring, listless
IMPACT							
a. result	powerful, compelling		10	5	2		superficial
b. impression	positive, vivid	1	8	6	2		forgettable
c. overall reaction	excited, inspired	1	8	6	1	1	disinterested, pass
d. convincing	moved to act	1	8	5	2		unconcerned

UMI

405

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name [illegible]

Date ~~[illegible]~~ mar 27, '81

Interviewer Kevin McCullough

Place [illegible]

PREPARATION

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. packaging key ideas	simple, clear	[illegible]	[illegible]	[illegible]			confused, long
b. facts and story	catchy, provocative		[illegible]	[illegible]			dull, weak
c. readiness	alert, interested	[illegible]	[illegible]	[illegible]	[illegible]		hurried, upset
d. presence	energetic, focused	[illegible]	[illegible]	[illegible]			spacey, distracted

APPEARANCE AND STYLE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. grooming, clothing, make-up	careful	[illegible]	[illegible]	[illegible]			sloppy, garish
b. eye contact	direct, to interviewer	[illegible]	[illegible]	[illegible]			downcast, shifting
c. body language	controlled, centered		[illegible]	[illegible]	[illegible]		awkward, nervous
d. comfortableness	relaxed, calm	[illegible]	[illegible]	[illegible]	[illegible]		anxious, cold

SPIRIT AND TONE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. confidence	at peace	[illegible]	[illegible]	[illegible]	[illegible]		trying too hard
b. honesty	humble	[illegible]	[illegible]	[illegible]			hedging, vague
c. sincerity	open, convincing	[illegible]	[illegible]				defensive
d. handling hostility	strong, tactful	[illegible]	[illegible]	[illegible]	[illegible]		unnerved, argument

CONTENT AND MESSAGE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. brevity	short, manageable	1	[illegible]	[illegible]	[illegible]		verbose, wordy
b. clarity	immediately grasped, no assumptions	1	[illegible]	[illegible]	[illegible]	[illegible]	vague, fuzzy
c. bridging ideas	smooth transitions	[illegible]	[illegible]	[illegible]	[illegible]		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes		[illegible]	[illegible]		[illegible]	boring, tedious

YOUR FAITH

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. special	unique point of view	7	[illegible]	2			platitudinous
b. credible	with conviction	[illegible]	[illegible]	[illegible]			flat or inflated
c. appropriate and personal	self-revealing	[illegible]	[illegible]	[illegible]			ideological
d. effective	touching, communicative	[illegible]	[illegible]	[illegible]			uninspiring, listless

IMPACT

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. result	powerful, compelling		[illegible]	[illegible]			superficial
b. impression	positive, vivid		[illegible]	[illegible]	[illegible]		forgettable
c. overall reaction	excited, inspired	1	[illegible]	[illegible]	[illegible]		disinterested, pass
d. convincing	moved to act	2	[illegible]	[illegible]	[illegible]		unconcerned

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P.M

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Pat Chesleson

Date 3/27/81

Interviewer Kevin McCullough.

Place ULF.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	11	4				confused, long
b. facts and story	catchy, provocative	5	6	4			dull, weak
c. readiness	alert, interested	9	5	3			hurried, upset
d. presence	energetic, focused	10	3	2			spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	5	7	1	2		sloppy, garish
b. eye contact	direct, to interviewer	7	7	1			downcast, shifting
c. body language	controlled, centered	8	6	1			awkward, nervous
d. comfortableness	relaxed, calm	7	7	1			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	8	4	2	1		trying too hard
b. honesty	humble	10	4	1			hedging, vague
c. sincerity	open, convincing	8	5	2			defensive
d. handling hostility	strong, tactful	7	4	2			unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	8	4	2			verbose, wordy
b. clarity	immediately grasped, no assumptions	8	5	1			vague, fuzzy
c. bridging ideas	smooth transitions	4	6	2			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	3	5	4	1		boring, tedious
YOUR FAITH							
a. special	unique point of view	7	4	4			platitudinous
b. credible	with conviction	5	6	3			flat or inflated
c. appropriate and personal	self-revealing	7	2	5			ideological
d. effective	touching, communicative	6	5	2			uninspiring, listless
IMPACT							
a. result	powerful, compelling	6	6	1			superficial
b. impression	positive, vivid	9	5	1			forgettable
c. overall reaction	excited, inspired	7	5	2			disinterested, past
d. convincing	moved to act	9	2	3			unconcerned

RATING SHEET FOR TV NEWS INTERVIEWS

AM

Spokesperson's Name P. Christensen

Date 3/27

Interviewer Kevin McCullough

Place U.F.

PREPARATION

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. packaging key ideas	simple, clear	4	11	2			confused, long
b. facts and story	catchy, provocative	4	8	3			dull, weak
c. readiness	alert, interested	5	6	2			hurried, upset
d. presence	energetic, focused	7	10				spacey, distracted

APPEARANCE AND STYLE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. grooming, clothing, make-up	careful	3	11	2			sloppy, garish
b. eye contact	direct, to interviewer	6	8	2			downcast, shifting
c. body language	controlled, centered	3	10	2			awkward, nervous
d. comfortableness	relaxed, calm	4	9	3			anxious, cold

SPIRIT AND TONE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. confidence	at peace	6	7	3			trying too hard
b. honesty	humble	10	2				hedging, vague
c. sincerity	open, convincing	4	7				defensive
d. handling hostility	strong, tactful	3	9	3	1		unnerved, argumen

CONTENT AND MESSAGE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. brevity	short, manageable	7	9	1			verbose, wordy
b. clarity	immediately grasped, no assumptions	3	9	1			vague, fuzzy
c. bridging ideas	smooth transitions	1	12	1			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	3	5	2	2		boring, tedious

YOUR FAITH

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. special	unique point of view	4	7	2	1		platitudinous
b. credible	with conviction	7	8	1	1		flat or inflated
c. appropriate and personal	self-revealing	7	7	2	1		ideological
d. effective	touching, communicative	6	8	2			uninspiring, listless

IMPACT

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. result	powerful, compelling	4	10	2			superficial
b. impression	positive, vivid	4	9	1	1		forgettable
c. overall reaction	excited, inspired	5	6	1	1		disinterested, calm
d. convincing	moved to act	9	4	2 1			unconcerned

RATING SHEET FOR TV NEWS INTERVIEWS

PM

Spokesperson's Name ~~Bob [illegible]~~ John Cumanvi

Date 3/27/81

Interviewer Kevin McCullough

Place U.SI

P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	5	8		1		confused, long
b. facts and story	catchy, provocative	3	8	2			dull, weak
c. readiness	alert, interested	2	9				hurried, upset
d. presence	energetic, focused	4	7				spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	4	8	1			sloppy, garish
b. eye contact	direct, to interviewer	3	9				downcast, shifting
c. body language	controlled, centered	3	7	4			awkward, nervous
d. comfortableness	relaxed, calm	4	7	3			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	8	5	1			trying too hard
b. honesty	humble	6	7				hedging, vague
c. sincerity	open, convincing	9	5				defensive
d. handling hostility	strong, tactful	5	6	1			unnerved, argumen
CONTENT AND MESSAGE							
a. brevity	short, manageable	3	6	2	2		verbose, wordy
b. clarity	immediately grasped, no assumptions	5	5	3			vague, fuzzy
c. bridging ideas	smooth transitions	2	3	5			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1	5	4	1		boring, tedious
YOUR FAITH							
a. special	unique point of view	3	7		1		platitudinous
b. credible	with conviction	6	6	1			flat or inflated
c. appropriate and personal	self-revealing	2	8	2	1		ideological
d. effective	touching, communicative	2	6	2	1		uninspiring, listless
IMPACT							
a. result	powerful, compelling	2	6	2	1		superficial
b. impression	positive, vivid	4	8	2	1		forgettable
c. overall reaction	excited, inspired		7	2	1		disinterested, pass
d. convincing	moved to act	1	7	2	1		unconcerned

RATING SHEET FOR TV NEWS INTERVIEWS

AM

Spokesperson's Name Bishop Cummins John Cummins
Date 3/27/81
Interviewer K. McCullough
Place [illegible]

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	5T	7	1	1		confused, long
b. facts and story	catchy, provocative	3	9	1			dull, weak
c. readiness	alert, interested	4	8	2	1		hurried, upset
d. presence	energetic, focused	2	9	3	1		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	3	7	5T			sloppy, garish
b. eye contact	direct, to interviewer	2	10	2			downcast, shifting
c. body language	controlled, centered	3	10	4			awkward, nervous
d. comfortableness	relaxed, calm	6	7	1			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	5	6	3	2		trying too hard
b. honesty	humble	11	5	1			hedging, vague
c. sincerity	open, convincing	9	7				defensive
d. handling hostility	strong, tactful	4	9	2			unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	4	9	3			verbose, wordy
b. clarity	immediately grasped, no assumptions	5	6	3	2		vague, fuzzy
c. bridging ideas	smooth transitions	3	7	4			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	6	2			1	boring, tedious
YOUR FAITH							
a. special	unique point of view	3	9	3			platitudinous
b. credible	with conviction	6	9	2			flat or inflated
c. appropriate and personal	self-revealing	6	8	2			ideological
d. effective	touching, communicative	6	6	3			uninspiring, listless
IMPACT							
a. result	powerful, compelling	4	9	2	1		superficial
b. impression	positive, vivid	3	7	4			forgettable
c. overall reaction	excited, inspired	5	8	2	1		disinterested, passive
d. convincing	moved to act	5	6	3			unconcerned

pm

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Bishop Francis Quinn
Date 3/27/81
Interviewer Kevin McCullough
Place U.S.F.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	4	10	2			confused, long
b. facts and story	catchy, provocative	1	14	5			dull, weak
c. readiness	alert, interested	4	15	1			hurried, upset
d. presence	energetic, focused	3	8	4			spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful		12	2			sloppy, garish
b. eye contact	direct, to interviewer	2	7	5			downcast, shifting
c. body language	controlled, centered	2	7	2			awkward, nervous
d. comfortableness	relaxed, calm	7	7	2			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	10	5	1			trying too hard
b. honesty	humble	12	4				hedging, vague
c. sincerity	open, convincing	12	4	3			defensive
d. handling hostility	strong, tactful	5	8				unnerved, argument
CONTENT AND MESSAGE							
a. brevity	short, manageable	4	11	1	1		verbose, wordy
b. clarity	immediately grasped, no assumptions	7	7				vague, fuzzy
c. bridging ideas	smooth transitions	3	12				abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	4	9	2			boring, tedious
YOUR FAITH							
a. special	unique point of view	7	9	2			platitudinous
b. credible	with conviction	9	7				flat or inflated
c. appropriate and personal	self-revealing	5	4	2			ideological
d. effective	touching, communicative	8	6	2			uninspiring, listless
IMPACT							
a. result	powerful, compelling	3	9	4			superficial
b. impression	positive, vivid	3	10	3			forgettable
c. overall reaction	excited, inspired	3	7	6			disinterested, pass
d. convincing	moved to act	5	7	3			unconcerned

(AH)

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Bishop Fred Jim Date 7/27/81

Interviewer Mc Culloch Place

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	6		2			confused, long
b. facts and story	catchy, provocative	5	2	3			dull, weak
c. readiness	alert, interested						hurried, upset
d. presence	energetic, focused						spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	3	7	4			sloppy, garish
b. eye contact	direct, to interviewer						downcast, shifting
c. body language	controlled, centered						awkward, nervous
d comfortableness	relaxed, calm						anxious, cold
SPIRIT AND TONE							
a. confidence	at peace						trying too hard
b. honesty	humble						hedging, vague
c. sincerity	open, convincing						defensive
d. handling hostility	strong, tactful						unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable						verbose, wordy
b. clarity	immediately grasped, no assumptions						vague, fuzzy
c. bridging ideas	smooth transitions						abrupt, jerky
d. stories and pictures	supporting AV and anecdotes						boring, tedious
YOUR FAITH							
a. special	unique point of view						platitudinous
b. credible	with conviction						flat or inflated
c. appropriate and personal	self-revealing						ideological
d. effective	touching, communicative						uninspiring, listless
IMPACT							
a. result	powerful, compelling						superficial
b. impression	positive, vivid						forgettable
c. overall reaction	excited, inspired						disinterested, passive
d. convincing	moved to act						unconcerned

AB

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name AB Quin **Date** 3/27

Interviewer K[illegible] McCullough **Place** USF.

PREPARATION

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. packaging key ideas	simple, clear	2	7	4	/		confused, long
b. facts and story	catchy, provocative		8	4			dull, weak
c. readiness	alert, interested	4	10	2	/		hurried, upset
d. presence	energetic, focused	2	7	4	/		spacey, distracted

APPEARANCE AND STYLE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. grooming, clothing, make-up	careful	4	11	1			sloppy, garish
b. eye contact	direct to interviewer	2	10	1			downcast, shifting
c. body language	controlled, centered		5	10			awkward, nervous
d. comfortableness	relaxed, calm	4	7	5	/		anxious, cold

SPIRIT AND TONE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. confidence	at peace	7	4	4			trying too hard
b. honesty	humble	6	10	1			hedging, vague
c. sincerity	open, convincing	5	9	2			defensive
d. handling hostility	strong, tactful	–	11	1	/		unnerved, argumen

CONTENT AND MESSAGE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. brevity	short, manageable	1	6	9	/		verbose, wordy
b. clarity	immediately grasped, no assumptions	1	10	5	/		vague, fuzzy
c. bridging ideas	smooth transitions	1	10	2			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes		1	7	5		boring, tedious

YOUR FAITH

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. special	unique point of view	3	9	4			platitudinous
b. credible	with conviction	6	9	2			flat or inflated
c. appropriate and personal	self-revealing	7	6	2			ideological
d. effective	touching, communicative	6	7	4	/		uninspiring, listless

IMPACT

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. result	powerful, compelling	2	11	4			superficial
b. impression	positive, vivid	4	10	4	/		forgettable
c. overall reaction	excited, inspired	1	11	5			disinterested, pass
d. convincing	moved to act	2	10	3	1		unconcerned

UMI

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Fr. John Landersfeld

Date 10 Mar. '81

Interviewer Evan White

Place U.S.F.

(P.S. John — clearly top scores for the workshop — congrats! Mike)

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	8	9				confused, long
b. facts and story	catchy, provocative	9	6	3			dull, weak
c. readiness	alert, interested	9	9				hurried, upset
d. presence	energetic, focused	9	7				spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	3	9	5			sloppy, garish
b. eye contact	direct, to interviewer	12	4	3			downcast, shifting
c. body language	controlled, centered	8	7	2			awkward, nervous
d. comfortableness	relaxed, calm	9	6	2			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	8	12				trying too hard
b. honesty	humble	9	8				hedging, vague
c. sincerity	open, convincing	11	7				defensive
d. handling hostility	strong, tactful	6	5				unnerved, argumental
CONTENT AND MESSAGE							
a. brevity	short, manageable	7	7	2	1		verbose, wordy
b. clarity	immediately grasped, no assumptions	7	7	3			vague, fuzzy
c. bridging ideas	smooth transitions	6	8	3			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	5	6	3			boring, tedious
YOUR FAITH							
a. special	unique point of view	8	5	4			platitudinous
b. credible	with conviction	9	6	2			flat or inflated
c. appropriate and personal	self-revealing	9	7	1			ideological
d. effective	touching, communicative	7	9	1			uninspiring, listless
IMPACT							
a. result	powerful, compelling	5	12				superficial
b. impression	positive, vivid	10	5				forgettable
c. overall reaction	excited, inspired	8	7				disinterested, passive
d. convincing	moved to act	5	8				unconcerned

- "huhs?" & fillers — watch!
buzz words: "grow" "responsible" — ok; "hug" = excellent!
Communicated yourself! your personality well
got it across

tough questions well handled
Generally good, enthusiastic
too much hands — feet too big!
human person came through

excellent presence
good spokesperson
needs more stories/examples

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Dr. Terry

Date 10 Mar. '81

Interviewer Evan White

Place U.S.F.

(P.S. Terry — Excellent scores — clearly in top 3 for this workshop — Congrats! Mike)

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	5	8	4			confused, long
b. facts and story	catchy, provocative	6	9	4			dull, weak
c. readiness	alert, interested	6	9	3			hurried, upset
d. presence	energetic, focused	6	6	3			spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	5	10	3			sloppy, garish
b. eye contact	direct, to interviewer	6	10	3			downcast, shifting
c. body language	controlled, centered	5	8	4			awkward, nervous
d. comfortableness	relaxed, calm	2	6	10			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	4	7	4	2		trying too hard
b. honesty	humble	11	5	1	1		hedging, vague
c. sincerity	open, convincing	8	8	1	1		defensive
d. handling hostility	strong, tactful	3	5	3			unnerved, argumentat
CONTENT AND MESSAGE							
a. brevity	short, manageable	5	10	2			verbose, wordy
b. clarity	immediately grasped, no assumptions	7	9	1			vague, fuzzy
c. bridging ideas	smooth transitions	8	2	6			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	3	5	9			boring, tedious
YOUR FAITH							
a. special	unique point of view	7	11	1			platitudinous
b. credible	with conviction	10	7	1			flat or inflated
c. appropriate and personal	self-revealing	11	6	2			ideological
d. effective	touching, communicative	8	7	3			uninspiring, listless
IMPACT							
a. result	powerful, compelling	3	11	4			superficial
b. impression	positive, vivid	5	8	3			forgettable
c. overall reaction	excited, inspired	4	4	5			disinterested, passive
d. convincing	moved to act	4	8	4			unconcerned

feet looked uncomfortable

need to turn things around; when he asks the tough question

a bit stiff

defensiveness

~~[illegible]~~

33

needed a longer skirt

overall, a good spokesperson

very warm, caring person

needed to take more control

you looked controlled

your voice is warm & conversational

needs more stories/[illegible]

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Fr. Tony McGuire

Date 10 Mar '81

Interviewer Evan White

Place U.S.F.

(P.S. Evan thought your interview was outstanding)
→ your scores are excellent Congrats, smile

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	5	13	1			confused, long
b. facts and story	catchy, provocative	5	4	2			dull, weak
c. readiness	alert, interested	8	9	2			hurried, upset
d. presence	energetic, focused	8	11	1			spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	5	8	5	1		sloppy, garish
b. eye contact	direct, to interviewer	7	11	1			downcast, shifting
c. body language	controlled, centered	6	11	2			awkward, nervous
d. comfortableness	relaxed, calm	8	9	2			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	9	10				trying too hard
b. honesty	humble	9	10				hedging, vague
c. sincerity	open, convincing	9	10				defensive
d. handling hostility	strong, tactful	7	11				unnerved, argument
CONTENT AND MESSAGE							
a. brevity	short, manageable	8	5	3			verbose, wordy
b. clarity	immediately grasped, no assumptions	3	6	3			vague, fuzzy
c. bridging ideas	smooth transitions	7	6	4			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	2	3	4	1		boring, tedious
YOUR FAITH							
a. special	unique point of view	8	9				platitudinous
b. credible	with conviction	9	8				flat or inflated
c. appropriate and personal	self-revealing	7	10				ideological
d. effective	touching, communicative	7	11				uninspiring, listless
IMPACT							
a. result	powerful, compelling	7	11	1			superficial
b. impression	positive, vivid	9	9	1			forgettable
c. overall reaction	excited, inspired	8	8	1			disinterested, pass
d. convincing	moved to act	7	9	1			unconcerned

Good at turning question around
"slow on uptake" — but in control
The kind [illegible] [illegible]

watch buzz words like
"charism" which seem..

---

not quite enthusiastic enough
needs more humor.
old fashioned mentality
try to put some of your own humor into it

great stories 33
personal, honest [illegible]

AM

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name AB Quinn

Date 3/27

Interviewer Kevin McCullough

Place K of C.

PREPARATION

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. packaging key ideas	simple, clear	2	7	4	1		confused, long
b. facts and story	catchy, provocative		8	2			dull, weak
c. readiness	alert, interested	4	10	2	1		hurried, upset
d. presence	energetic, focused	2	7	4	1		spacey, distracted

APPEARANCE AND STYLE

a. grooming, clothing, make-up	careful	4	11	1			sloppy, garish
b. eye contact	direct to interviewer	2	10	1			downcast, shifting
c. body language	controlled, centered		5	10			awkward, nervous
d. comfortableness	relaxed, calm	4	7	5	1		anxious, cold

SPIRIT AND TONE

a. confidence	at peace	7	2	2			trying too hard
b. honesty	humble	6	10	1			hedging, vague
c. sincerity	open, convincing	5	9	2			defensive
d. handling hostility	strong, tactful	5	11	1			unnerved, argument

CONTENT AND MESSAGE

a. brevity	short, manageable	1	6	9	1		verbose, wordy
b. clarity	immediately grasped, no assumptions	1	10	5	1		vague, fuzzy
c. bridging ideas	smooth transitions	1	10	2			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes		1	7	5		boring, tedious

YOUR FAITH

a. special	unique point of view	3	9	4			platitudinous
b. credible	with conviction	6	9	2			flat or inflated
c. appropriate and personal	self-revealing	7	6	2			ideological
d. effective	touching, communicative	6	7	4	1		uninspiring, listless

IMPACT

a. result	powerful, compelling	2	11	4			superficial
b. impression	positive, vivid	2	10	4	1		forgettable
c. overall reaction	excited, inspired	1	11	5			disinterested, pass
d. convincing	moved to act	2	10	3	1		unconcerned

Har— Suggest you might make copies of an evaluation form like this (back of your working binder) & get a group of 10-12 people who care about you & know TV a bit to evaluate some of your regular shows & give you some honest quantified feedback so you can continue to improve in areas such as "preparation," "clothing", "content & message" — to compliment your many gifts.

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Fr. Harry Schlitt
Date 10 Mar '81
Interviewer Evan White
Place U.S.F.

(P.S. These scores indicate that the "audience" likes you but want a little more thoughtful excellence from an acknowledged & respected pro! Congrats & thanks, Ev.)

style & color of clothing & choice of outfit needs work

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	1	12	4			confused, long
b. facts and story	catchy, provocative	2	[illegible]	6			dull, weak
c. readiness	alert, interested	1	9	8	1		hurried, upset
d. presence	energetic, focused	2	14	6			spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	3	10	1	5		sloppy, garish
b. eye contact	direct, to interviewer	7	10	1	1		downcast, shifting
c. body language	controlled, centered	5	[illegible]	5	1		awkward, nervous
d. comfortableness	relaxed, calm	[illegible]	7	3	1		anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	4	9	5	1		trying too hard
b. honesty	humble	4	7	4	1		hedging, vague
c. sincerity	open, convincing	[illegible]	9	3	2		defensive
d. handling hostility	strong, tactful	4	6	6			unnerved, argument
CONTENT AND MESSAGE							
a. brevity	short, manageable	2	9	8			verbose, wordy
b. clarity	immediately grasped, no assumptions	[illegible]	[illegible]	6	1		vague, fuzzy
c. bridging ideas	smooth transitions	[illegible]	10	5			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	3	13	2			boring, tedious
YOUR FAITH							
a. special	unique point of view	3	11	4			platitudinous
b. credible	with conviction	4	11	3			flat or inflated
c. appropriate and personal	self-revealing	4	9	2	1		ideological
d. effective	touching, communicative	3	11	4	2		uninspiring, listless
IMPACT							
a. result	powerful, compelling	1	10	2	3	1	superficial
b. impression	positive, vivid	1	10	4	2		forgettable
c. overall reaction	excited, inspired	1	7	2	3	2	disinterested, pass
d. convincing	moved to act		10	1	3	2	unconcerned

Relaxed & good — maybe too casual, but not cocky
He came across — Europe highlights & [illegible] worked well!
watch fingers   Sloppy dress is offensive to viewers
[illegible]

a certain low key quality made you seem detached
Off to a slow start but then took over
watch habit of scratching nose with left hand (distracting)
Good under tough circumstances
You came across as stuck on yourself
[illegible] [illegible] — let personal warmth & faith show more

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Fr John Lo Schiavo
Date 10 Mar '81
Interviewer Evan White
Place U.S.F.

(P.S. John — These scores indicate a strong appreciation/acceptance from the "audience" — with a desire for more zip & zing! Keep communicating! Congrats Mike)

PREPARATION

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. packaging key ideas	simple, clear	5	5	4	1		confused, long
b. facts and story	catchy, provocative	5	5	2	4		dull, weak
c. readiness	alert, interested	5	7	5			hurried, upset
d. presence	energetic, focused	5	5	4	3		spacey, distracted

APPEARANCE AND STYLE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. grooming, clothing, make-up	careful	6	9	3			sloppy, garish
b. eye contact	direct, to interviewer	5	10	3			downcast, shifting
c. body language	controlled, centered	4	6	6	3		awkward, nervous
d. comfortableness	relaxed, calm	2	7	6	3		anxious, cold

SPIRIT AND TONE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. confidence	at peace	3	8	4	4		trying too hard
b. honesty	humble	7	10		2		hedging, vague
c. sincerity	open, convincing	6	8	2	1		defensive
d. handling hostility	strong, tactful	1	10	4	4		unnerved, argument

CONTENT AND MESSAGE

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. brevity	short, manageable	1	10	4	2		verbose, wordy
b. clarity	immediately grasped, no assumptions	1	11	3	3		vague, fuzzy
c. bridging ideas	smooth transitions	1	5	7	3		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1	2	5	5	1	boring, tedious

YOUR FAITH

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. special	unique point of view	3	8	2	2		platitudinous
b. credible	with conviction	4	5	5	2		flat or inflated
c. appropriate and personal	self-revealing	3	5	7	2		ideological
d. effective	touching, communicative	2	6	4	3		uninspiring, listless

IMPACT

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
a. result	powerful, compelling	2	8	4	3		superficial
b. impression	positive, vivid	2	4	4	3		forgettable
c. overall reaction	excited, inspired	2	4	4	3		disinterested, passive
d. convincing	moved to act	2	3	5	1		unconcerned

Cautious voice & attitude

bit soft, weak

dull til end when he got excited about harassment

communicated easily — not afraid (but shell-shocked?) [illegible] stigma!!

gentle, approach very convincing

[illegible] e.g. when camera showed his hands pressed [illegible]

extremely honest, personal, clear

would like some warmer human spiritual faith stories

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Fr Mike Reis

Date 10 Mar '81

Interviewer Evan White

Place U.S.F.

(P.S. Mike, these scores indicate that they like you — but want more zip & zing! Let your gentle playful sense of humor peek through! Congrats, Mike)

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	4	5	5	2		confused, long
b. facts and story	catchy, provocative	2	6	5	4		dull, weak
c. readiness	alert, interested	4	7	3	3		hurried, upset
d. presence	energetic, focused	3	5	2	4		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	4	8	3			sloppy, garish
b. eye contact	direct, to interviewer	4	9	3			downcast, shifting
c. body language	controlled, centered	1	11	2	1		awkward, nervous
d. comfortableness	relaxed, calm	4	6	4			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	6	10	1	2		trying too hard
b. honesty	humble	7	5	1	1		hedging, vague
c. sincerity	open, convincing	4	8	5			defensive
d. handling hostility	strong, tactful	2	11	3			unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	2	7	4	2		verbose, wordy
b. clarity	immediately grasped, no assumptions	3	6	3	1		vague, fuzzy
c. bridging ideas	smooth transitions	2	4	3	2		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1	8	3	2		boring, tedious
YOUR FAITH							
a. special	unique point of view	1	6	8	1		platitudinous
b. credible	with conviction	3	6	6	1		flat or inflated
c. appropriate and personal	self-revealing	2	2	2	1		ideological
d. effective	touching, communicative	3	1	7	2		uninspiring, listless
IMPACT							
a. result	powerful, compelling	3	5	6	3		superficial
b. impression	positive, vivid	3	4	5	4		forgettable
c. overall reaction	excited, inspired	3	3	6	6		disinterested, bass
d. convincing	moved to act	4	2	6	3		unconcerned

calm presentation hid personality
articulate in response
dull - lack of interest

needs to liven up
more energy please
good rapport & content

didn't look comfortable even though able to handle questions
"ah" too often in between
too low key — needs to show more enthusiasm
— to look forward instead [illegible]

turned questions to generalities
more warm [illegible]

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Msgr. Dan Walsh **Date** Mar 10, '81

Interviewer Evan White **Place** N.S.I.

(P.S. Dan — Excellent exercise — top ½ of class for this workshop! You should do more of this — Congrats! Mike.)

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	2	7	2	2		confused, long
b. facts and story	catchy, provocative	2	7	5	2		dull, weak
c. readiness	alert, interested	2	4	5	1		hurried, upset
d. presence	energetic, focused	2	7	4	2		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	7	9	1			sloppy, garish
b. eye contact	direct to interviewer	7	8	1			downcast, shifting
c. body language	controlled, centered	3	10	2	2		awkward, nervous
d. comfortableness	relaxed, calm	5	10	1			anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	4	10	4			trying too hard
b. honesty	humble	6	3	2	1		hedging, vague
c. sincerity	open, convincing	2	6	2	1		defensive
d. handling hostility	strong, tactful	1	8	3			unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	5	9	1	1		verbose, wordy
b. clarity	immediately grasped, no assumptions	4	12	2	1		vague, fuzzy
c. bridging ideas	smooth transitions	3	6	7			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	5	6	4	2		boring, tedious
YOUR FAITH							
a. special	unique point of view	8	6	4	1		platitudinous
b. credible	with conviction	6	9	2	1		flat or inflated
c. appropriate and personal	self-revealing	6	[illegible]	4			ideological
d. effective	touching, communicative	[illegible]	5	5			uninspiring, listless
IMPACT							
a. result	powerful, compelling	2	7	6			superficial
b. impression	positive, vivid	1	8	6			forgettable
c. overall reaction	excited, inspired	2	[illegible]	2			disinterested, pass
d. convincing	moved to act	2	5	8			unconcerned

Too far back in the chair
Sat back in the chair
sit up closer
hands look larger than your head

very relaxed & comfortable with [illegible]
looked nervous/ relaxed later
got hooked on the hypothetical question
disarming — good impression
nice & non-threatening, — good guy!

good honest reactions
Turn up the [illegible]
good humor
personalized 33
needs more [illegible]
faith experience in
concrete story

RATING SHEET FOR TV NEWS INTERVIEWS

← Spokesperson's Name Fr. Tom Madden　　Date Feb 26

Interviewer Fred DeCrosse -　　Place U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	1 2	5 5	3 5	2 1		confused, lo
b. facts and story	catchy, provocative	1 2	5 5	1 5	2 1		dull, weak
c. readiness	alert, interested	1 2	2 4	2 5	1		hurried upse
d. presence	energetic, focused	1 2	4	2 3	2		spacey, distra
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	1	4 2	6	2 3		sloppy, garish
b. eye contact	direct, to interviewer	1 1	4 3	5	3		downcast, sh
c. body language	controlled, centered	2	2 3	2 4	2		awkward, ner
d. comfortableness	relaxed, calm	1 2	5 5	3 1	3		anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	2	2 2	2 5	3		trying too hard
b. honesty	humble	1 2	3 2	5			hedging, vague
c. sincerity	open, convincing	1 3	2 2	2 3	2 1		defensive
d. handling hostility	strong, tactful	1 3	5 8	3 2	1		unnerved, arg
CONTENT AND MESSAGE							
a. brevity	short, manageable	2	1 2	5 3	1 3		verbose, ~~long~~ wordy
b. clarity	immediately grasped, no assumptions	2 1	2 2	2 3	3 1		vague, fuzzy
c. bridging ideas	smooth transitions	2 1	2 1	6 4	1 1		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1	2 5	2 3	1 1	2 1	boring, [illegible]
YOUR FAITH							
a. special ~~voice~~	wise point of view	1 2	4 5	1 1	4 2		platitudinous
b. credible	with conviction	1 2	2 5	1	4 3		flat or inflated
c. appropriate and personal	self-revealing	1 2	2 2	2 1	4 3		ideological
d. effective	touching, communicative	1 2	2 3	2 1	4 3		uninspiring, lis
IMPACT							
a. result	powerful, compelling	1	5 2	2 3	1 1		superficial
b. impression	positive vivid	1	3 2	2 5	1		forgettable
c. overall reaction	excited, inspired	1	2 5	2 3	2 1		disinterested or
d. convincing	moved to act	1	3 2	2 3	1 1		unconcerned

* SPIRIT AND TONE

** CONTENT AND MESSAGE

* YOUR FAITH

** IMPACT

Somewhat evasive in body language & responses
hand in front of face
bothered by hand on face

Clear, truthful, sincere but not relevant:

Gently pontificating — preachy — sure of himself — not able to persuade or infl'n
use more examples, anecdotes, human stories
needs to sit straight
gather thoughts before responding — be more human

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RATING SHEET FOR TV NEWS INTERVIEWS

← Spokesperson's Name Fr. Tom Mellen

Date Feb 26, '8

Interviewer Fred LeCrosse -

Place U.S.F

A.M. & P.M.

		EXCELLENT GOOD ADEQUATE MEDIOCRE POOR	
PREPARATION			
a. packaging key ideas	simple, clear	1 2 5 5 3 5 2 1 1	confused, long
b. facts and story	catchy, provocative	1 2 5 1 5 2 1	dull, weak
c. readiness	alert, interested	1 2 3 6 5 1 1	hurried, upset
d. presence	energetic, focused	1 2 - 6 5 2 1 2 1	spacey, distract
APPEARANCE AND STYLE			
a. grooming, clothing, make-up	careful	1 1 4 7 1 6 1 2 3 1	sloppy, garish
b. eye contact	direct, to interviewer	1 1 1 6 3 - 3 - 3	downcast, sh[illegible]
c. body language	controlled, centered	2 2 3 - 2 2	awkward, nerv[illegible]
d. comfortableness	relaxed, calm	1 2 2 5 1 3 1 3 1	anxious, cold
* **SPIRIT AND TONE**			
a. confidence	at peace	2 2 2 2 3 1	trying too hard
b. honesty	humble	1 2 1 3 2 5 1	hedging, vague
c. sincerity	open, convincing	1 3 2 2 2 1	defensive
d. handling hostility	strong, tactful	1 3 5 8 3 2 1 1	unnerved, argu[illegible]
** **CONTENT AND MESSAGE**			
a. brevity	short, manageable	2 1 2 5 3 1 7 3 1 2	verbose, ~~[illegible]~~ wordy
b. clarity	immediately grasped, no assumptions	2 1 2 2 7 3 1 3 1 1	vague, fuzzy
c. bridging ideas	smooth transitions	2 1 2 1 6 4 1 1	abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1 2 5 5 3 3 1 2 1	boring, [illegible]
* **YOUR FAITH**			
a. special ~~[illegible]~~ unique point of view		1 2 4 5 1 1 1 2	platitudinous
b. credible	with conviction	1 2 5 5 1 1 2 2	flat or inflated
c. appropriate and personal	self-revealing	1 2 4 7 2 1 4 3	ideological
d. effective	touching, communicative	1 2 4 7 1 1 2 3	uninspiring, lists[illegible]
** **IMPACT**			
a. result	powerful, compelling	1 5 7 3 1 1	superficial
b. impression	positive, vivid	1 3 7 5 3 1	forgettable
c. overall reaction	excited, inspired	1 2 7 5 2 2 1	disinterested, po[illegible]
d. convincing	moved to act	1 3 4 5 3 1 1	unconcerned

Somewhat evasive in body language of responses
hand in front of face
bothered by hand on face

Clear, truthful, sincere but not relevant:

32

Gently pontificating — preachy — sure of himself — not able to persuade or influ[illegible]
use more examples, anecdotes, human stories
needs to sit straight
gather thoughts before responding — be more human

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name E.N. Ring

Date Feb 26 '81

Interviewer Fred LaCorse

Place U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	1 1	3	4	13		confused, long
b. facts and story	catchy, provocative	1 1	3 5	2 2	2		dull, weak
c. readiness	alert, interested	1 1	6 8	3	2		hurried, upset
d. presence	energetic, focused	1 1	7 3	2	2		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	2	6 3	3 2	1		sloppy, garish
b. eye contact	direct, to interviewer	2 2	1 3	2 3			downcast, shifting
c. body language	controlled, centered	1 2	7	5	2		awkward, nervous
d. comfortableness	relaxed, calm	1 3	7 2	5	1 1		anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	2	2 8	6	1 1		trying too hard
b. honesty	humble	1	1 8	9 4	1		hedging, vague
c. sincerity	open, convincing	2 2	2 3	13	1 1		defensive
d. handling hostility	strong, tactful	1 2	8	8 4	1 1		unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	1	4 9	2 2			verbose, wordy
b. clarity	immediately grasped, no assumptions	1 2	5 6	3 2 2			vague, fuzzy
c. bridging ideas	smooth transitions		1 6 8	2 2 3			abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1	3 5	3 2 3		1	boring, tedious
YOUR FAITH							
a. special	unique point of view	3 2	4 4	3 1	4 1		platitudinous
b. credible	with conviction	7	4 3	7 5	13 1		flat or inflated
c. appropriate and personal	self-revealing	1 2	5	6 3	1 2 1	1 1	ideological
d. effective	touching, communicative	2 3	3	4 3 1	2 1	1	uninspiring, listless
IMPACT							
a. result	powerful, compelling		5 3	8 3 1		1	superficial
b. impression	positive vivid		6 6	5 3 2	1	1	forgettable
c. overall reaction	excited, inspired	1	5 5	7 3 2	1		disinterested, passive
d. convincing	moved to act	2	4 5	7 3 1			unconcerned

Seems to be hiding, withdrawing
buttons on vest distracting
speaks too slowly
nervous, hesitant

somewhat defensive, angry, argumentative
very articulate — lots of ideas (not always clearly focused)
voice shakes
needs more human story, concrete example
improved ☆ speed of delivery
Spoke more directly in 2nd round interview

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Fr. Vin Ring
Date Feb 26, '81
Interviewer Fred LaCosse
Place U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	1 1	3	14,	3		confused, long
b. facts and story	catchy, provocative	1 1	3 5	2	1 2		dull, weak
c. readiness	alert, interested	1 1	6 8	2	12		hurried, upset
d. presence	energetic, focused	1 1	7 2	7	2 5		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	2	6 7	3 2	1		sloppy, garish
b. eye contact	direct, to interviewer	2 2	1 3	2 5			downcast, shifting
c. body language	controlled, centered	1 2	7	5	2 1		awkward, nervous
d. comfortableness	relaxed, calm	1 3	7	2 5	1 1		anxious, cold
SPIRIT AND TONE							
* a. confidence	at peace	2	2 8	6	1		trying too hard
** b. honesty	humble	1	1 5	9 4	1		hedging, vague
c. sincerity	open, convincing	2 1	5	3 13	1 1		defensive
d. handling hostility	strong, tactful	1 2	5	8 7	1 1		unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	1	4 9	6 2	2		verbose, wordy
* b. clarity	immediately grasped, no assumptions	2	5 6	3 2	4		vague, fuzzy
c. bridging ideas	smooth transitions		6 8	3 2	3		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	1	3 5	3 2	3	1	boring, tedious
YOUR FAITH							
a. special	unique point of view	3 2	8 4	3 1	4 1		platitudinous
b. credible	with conviction	4 4	3	3 1	13 1		flat or inflated
c. appropriate and personal	self-revealing	1 2	5 6	3	2 1	1	ideological
d. effective	touching, communicative	2 3	3 4	3 1	7 1	1	uninspiring, listless
IMPACT							
a. result	powerful, compelling		5 3	8 3		1	superficial
b. impression	positive, vivid		6 6	5 3	2	1	forgettable
c. overall reaction	excited, inspired	1	5 5	2 3	2		disinterested, passive
d. convincing	moved to act	2	6 5	2 3	1		unconcerned

Seems to be hiding, withdrawing
buttons on vest distracting
speaks too slowly
nervous, hesitant

---

somewhat defensive, angry, argumentative
very articulate — lots of ideas (not always clearly focused)
voice shakes
needs more human story, concrete example
improved in speed of delivery
Spoke more directly in 2nd round interview

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Dan Sullivan **Date** Feb 26, '81

Interviewer Fred La Cosse **Place** UWF

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear		7 1	4 2	1		confused, long
b. facts and story	catchy, provocative		5 1	7 2	2		dull, weak
c. readiness	alert, interested		5 7	5	1 1 1		hurried, upset
d. presence	energetic, focused	1	3 7	2	1 1	1	spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	2 2	4 3	4 3	1 1		sloppy, garish
b. eye contact	direct, to interviewer	2 2	7 5	2 1	1		downcast, shifting
c. body language	controlled, centered	1 1	1 4	5 2	3 2	1	awkward, nervous
d. comfortableness	relaxed, calm	1	7 5	5 2	2 1	1	anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	1	6 6	7 3	1		trying too hard
b. honesty	humble	3 1	5 7	5 1	1 1		hedging, vague
c. sincerity	open, convincing	4 1	5 7	2 1	1		defensive
d. handling hostility	strong, tactful	3	1 5	5 6	2 1		unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	2 1	5 7	7 2	1		verbose, wordy
b. clarity	immediately grasped, no assumptions	2 1	7 7	5 2	1		vague, fuzzy
c. bridging ideas	smooth transitions	1	6 7	5 2	1		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	2	2 7	3 4	2		boring, tedious
YOUR FAITH							
a. special	unique point of view	2 2	7 4	3 3	1		platitudinous
b. credible	with conviction	3 3	7 4	7 2	1		flat or inflated
c. appropriate and personal	self-revealing	2 2	4 5	4 2	1 1		ideological
d. effective	touching, communicative	2 2	4 4	6 3	1		uninspiring, listless
* **IMPACT**							
a. result	powerful, compelling		5 7	7 5			superficial
b. impression	positive, vivid		3 6	5 4			forgettable
c. overall reaction	excited, inspired		4 5	4			disinterested, passive
d. convincing	moved to act	1 1	6 5	6 5			unconcerned

good visual presence; projects strength

– good voice

good but statements not all credible

voice could be stronger & more graceful

too many "you knows", "what have you"

rocking of chair was distracting

use smile & human interest stories to relate

[illegible]

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Dan Sullivan
Date Feb 26, '81
Interviewer Fred La Cosse
Place UWF

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear		7 6	4 2	1		confused, long
b. facts and story	catchy, provocative		5 6	7 2	2		dull, weak
c. readiness	alert, interested		5 7	5	1 1		hurried, upset
d. presence	energetic, focused	1	3 7	2 1	1	1	spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	2 2	4 3	4 3	1 1		sloppy, garish
b. eye contact	direct, to interviewer	2 2	7 5	2 1	1		downcast, shifting
c. body language	controlled, centered	1 1	4 4	5 2	3 2	1	awkward, nervous
d. comfortableness	relaxed, calm	1	7 5	5 2	3 1	1	anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	1	6 6	2 3	1		trying too hard
b. honesty	humble	3 1	5 2	2 1	1 1	1	hedging, vague
c. sincerity	open, convincing	4 1	6 2	2 1	1		defensive
d. handling hostility	strong, tactful	3 1	5 5	2 4	1		unnerved, argumentat
CONTENT AND MESSAGE							
a. brevity	short, manageable	2 1	5 7	7 2	1		verbose, wordy
b. clarity	immediately grasped, no assumptions	2 1	7 7	5 2	1		vague, fuzzy
c. bridging ideas	smooth transitions	1	6 7	5 2	1		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	2	2 7	3 4 2	1		boring, tedious
YOUR FAITH							
a. special	unique point of view	2 2	7 4	3 3	1 1		platitudinous
b. credible	with conviction	3 3	7 4	7 2	1 1		flat or inflated
c. appropriate and personal	self-revealing	2 2	4 5	4 2	1 1		ideological
d. effective	touching, communicative	2 2	7 4	1 3	1 1		uninspiring, listless
* **IMPACT**							
a. result	powerful, compelling		5 7	7 5			superficial
b. impression	positive, vivid		2 6	5 4	1		forgettable
c. overall reaction	excited, inspired		4 5	5 4			disinterested, passive
d. convincing	moved to act	1 1	6 5	2 5			unconcerned

good visual presence; projects strength
good voice

good but statements not all credible
~~voice could be stronger & more forceful~~
too many "you knows", "what have you"
rocking of chair was distracting
use smile & human interest stories to relate
pleasant voice & ~~[illegible]~~ manner — use more examples

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name mike marovich **Date** Feb 26, '81

Interviewer Fred LaCosse **Place** U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	2 3	7 6	2			confused, long
b. facts and story	catchy, provocative	2 3	6 6	2	1		dull, weak
c. readiness	alert, interested	2 3	6 6	3			hurried, upset
d. presence	energetic, focused	3 3	5 5	1	2		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	6 4	5 6	1			sloppy, garish
b. eye contact	direct, to interviewer	2 4	6 6	2	1		downcast, shifting
c. body language	controlled, centered	2 4	7 6	3	1		awkward, nervous
d. comfortableness	relaxed, calm	4 3	4 3	5	2		anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	5 5	9 5	3	1		trying too hard
b. honesty	humble	5 6	7 4		1		hedging, vague
c. sincerity	open, convincing	5 2	2 4		1		defensive
d. handling hostility	strong, tactful	5 5	6 5	1	1		unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	5 3	6 6	2	2		verbose, wordy
b. clarity	immediately grasped, no assumptions	5 3	4 7	2			vague, fuzzy
c. bridging ideas	smooth transitions	3 3	6 4	1	1	1	abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	2 3	4 6	1	2		boring, tedious
YOUR FAITH							
a. special	unique point of view	3 3	9 6	1	2		platitudinous
b. credible	with conviction	4 4	6 5	3 1			flat or inflated
c. appropriate and personal	self-revealing	3 3	6 6	2 1		1	ideological
d. effective	touching, communicative	3 3	6 6	1 1	1		uninspiring, listless
IMPACT							
a. result	powerful, compelling	1 3	7 6	3 1			superficial
b. impression	positive, vivid	1 4	9 6	2			forgettable
c. overall reaction	excited, inspired	3	11 6	1 1			disinterested, passive
d. convincing	moved to act	3	2 4	3 1			unconcerned

manly, centered, strong

too many: an's, ah's; um's: it's, it's: in, in, in.... etc..

improve facial movement, animation

33

Good — but cut ah's, uh's, etc...

use more ~~human~~ stories, human examples

became much more relaxed & easy

excellent rapport with interviewer & material/content of interview

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Mike Marovich **Date** Feb 26 '81
Interviewer Fred LaCosse **Place** U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	2 3	7 6	2			confused long
b. facts and story	catchy, provocative	3 3	6 6	2	1 1		dull, weak
c. readiness	alert, interested	2 3	7 6	3	1		hurried upset
d. presence	energetic focused	3 3	5 5	1	2		spacey distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	6 4	5 6	1			sloppy garish
b. eye contact	direct, to interviewer	2 4	6 6	2	1 1		downcast shifting
c. body language	controlled centered	2 4	7 6	3	1 1		awkward, nervous
d. comfortableness	relaxed calm	4 3	4 5	5	1 2		anxious cold
SPIRIT AND TONE							
a. confidence	at peace	5 5	9 5	3	1 1		trying too hard
b. honesty	humble	5 6	7 4		1 1		hedging, vague
c. sincerity	open, convincing	5 7	2 4		1 1		defensive
d. handling hostility	strong, tactful	5 5	6 5	1	1		unnerved argumenta
CONTENT AND MESSAGE							
a. brevity	short, manageable	5 3	6 6	2	1 2		verbose, wordy
b. clarity	immediately grasped no assumptions	5 9	6 2	2	1		vague, fuzzy
c. bridging ideas	smooth transitions	3 4	6 5	1	1 1	1 1	abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	2 3	4 6	1	1 2		boring tedious
YOUR FAITH							
a. special	unique point of view	3 3	9 4	1	1 2		platitudinous
b. credible	with conviction	4 4	6 5	3	1		flat or inflated
c. appropriate and personal	self-revealing	3 3	6 6	2	1	1	ideological
d. effective	touching, communicative	3 3	6 4	1	1 1		uninspiring listless
IMPACT							
a. result	powerful, compelling	1 3	7 4	3	1		superficial
b. impression	positive, vivid	1 4	9 6	2	1		forgettable
c. overall reaction	excited, inspired	3	11 6	1	1		disinterested pass.
d. convincing	moved to act	3	8 4	3	1		unconcerned

manly, centered, strong
too many: an's, ah's; um's; it's, it's: in, in, in....etc..
improve facial movement, animation

33

Good — but cut ah's, uh's, etc...
use more ~~[illegible]~~ people stories, human examples
became much more relaxed & easy
overall [illegible] with [illegible] & material/content of interview

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Sr. Marie Jeanne **Date** Feb. 26, '81

Interviewer Faith La Cosse **Place** U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	6 2	7 2	1 , 1			confused long
b. facts and story	catchy, provocative	– 1	5 5	, 1			dull, weak
c. readiness	alert, interested	6 1	5 6	3 , 1			hurried, upset
d. presence	energetic, focused	– 2	– 5	2 , 1			spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	4 4	10 2	1 , 1	, 1		sloppy, garish
b. eye contact	direct, to interviewer	– 4	5 2	5 , 1	2		downcast, shifting
c. body language	controlled, centered	3 4	7 2	3 2 1	, 1		awkward, nervous
d. comfortableness	relaxed, calm	2 4	7 2	3 2 –	, 1		anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	8 4	– 3	– 2			trying too hard
b. honesty	humble	10 4	5 2	1 2 1			hedging, vague
c. sincerity	open, convincing	11 –	5 2	1 2			defensive
d. handling hostility	strong, tactful	3 4	7 3	2 2			unnerved, argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	4 2	7 5	4 1 , 1	, 1		verbose, wordy
b. clarity	immediately grasped, no assumptions	6 2	7 5	3 , 1	, 1		vague, fuzzy
c. bridging ideas	smooth transitions	2 2	7 8	– , 1	, 1		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	3 2	4 4	3 , 1	1 , 1	1	boring, tedious
YOUR FAITH							
a. special	unique point of view	4 3	7 4	3 ,	1 ,		platitudinous
b. credible	with conviction	7 3	7 4	3 ,	,		flat or inflated
c. appropriate and personal	self-revealing	4 3	7 4	3 , 1	1 ,		ideological
d. effective	touching, communicative	5 3	6 4	4 , 1	1 ,		uninspiring, listless
IMPACT							
a. result	powerful, compelling	2 2	8 4	4 3	1		superficial
b. impression	positive, vivid	2 1	9 5	3 3	1		forgettable
c. overall reaction	excited, inspired	2 0	8 5	4 3	1		disinterested, passive
d. convincing	moved to act	3 1	8 5	4 3	1		unconcerned

I disagree with her position, but her presentation was great
much more effective on TV than in personal group meetings
Strong, clear, confident

---

excellent

second much more forceful, relaxed, credible
very good — needs more humanness: smile, story, example, anecdote
much too cautious compared to #1
afternoon weaker, more hesitant

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Dr. Marie Jeanne **Date** Feb. 26, '81

Interviewer Todd La Cosse **Place** U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	6 2	7 2	1 1			confused long
b. facts and story	catchy, provocative	2 1	5 4	2 1			dull, weak
c. readiness	alert, interested	6 1	5 4	3 1			hurried, upset
d. presence	energetic, focused	2 2	5 2	2 1			spacey distracted
APPEARANCE AND STYLE							
a. grooming, clothing make-up	careful	4 4	10	2 1	1	1	sloppy garish
b. eye contact	direct, to interviewer	7 4	15	2 3	1	2	downcast, shifting
c. body language	controlled, centered	3 4	17	2 3	2 1	1	awkward nervous
d. comfortableness	relaxed, calm	2 4	17	2 3	2 1	1	anxious cold
SPIRIT AND TONE							
a. confidence	at peace	8 4	5	2 7	2		trying too hard
b. honesty	humble	10 4	5	3 1	2 1		hedging, vague
c. sincerity	open, convincing	11 4	15	3 1	2		defensive
d. handling hostility	strong, tactful	5 4	7	3 2	2		unnerved argumentative
CONTENT AND MESSAGE							
a. brevity	short, manageable	4 2	7	5 4	1 1	1	verbose wordy
b. clarity	immediately grasped, no assumptions	6 2	7	5 2	1 1	1	vague, fuzzy
c. bridging ideas	smooth transitions	2 2	7	4 1	1	1	abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	3 2	4	4 3	1 1	1 1	boring tedious
YOUR FAITH							
a. special	unique point of view	4 3	7 4	3 1	1 1		platitudinous
b. credible	with conviction	7 3	7 4	3 1	1		flat or inflated
c. appropriate and personal	self-revealing	4 3	7 4	3 1	1 1		ideological
d. effective	touching, communicative	5 3	6 4	4 1	1 1		uninspiring listless
IMPACT							
a. result	powerful, compelling	2 2	8 4	4 3	1		superficial
b. impression	positive, vivid	2 1	9 3	3 3	1		forgettable
c. overall reaction	excited, inspired	2 1	5	5 4	3 1		disinterested pass.
d. convincing	moved to act	3 1	5	5 4	3 1		unconcerned

I disagree with her position, but her presentation was great
much more effective on TV than in personal group meetings
Strong, clear, confident
excellent
second much more forceful, relaxed, credible
very good — needs more humanness: smile, story, example, anecdote
much too cautious compared to #1
afternoon weaker, more hesitant

RATING SHEET FOR TV NEWS INTERVIEWS

Spokesperson's Name Tom Ambrogi **Date** Feb 26, 81

Interviewer Fred La Cosse **Place** U.S.F.

A.M. & P.M.

		EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION							
a. packaging key ideas	simple, clear	2 5	2 2	3	3		confused, long
b. facts and story	catchy, provocative	3 5	2 2	2			dull, weak
c. readiness	alert, interested	2 6	3	2 2	1		hurried, upset
d. presence	energetic, focused	2 4	6 3	3	1		spacey, distracted
APPEARANCE AND STYLE							
a. grooming, clothing, make-up	careful	3 3	4 4	1 1	2		sloppy, garish
b. eye contact	direct, to interviewer	2 5	4 3	1			downcast, shifting
c. body language	controlled, centered	2 4	7 4	7 1			awkward, nervous
d. comfortableness	relaxed, calm	2 4	4	2 1	1		anxious, cold
SPIRIT AND TONE							
a. confidence	at peace	7 6	2	2	2		trying too hard
b. honesty	humble	8 7	2		2		hedging, vague
c. sincerity	open, convincing	8 6 5	2	1			defensive
d. handling hostility	strong, tactful	5 6	4 3	3	2		unnerved, arguments
CONTENT AND MESSAGE							
a. brevity	short, manageable	3 3	5 3	3	3	1	verbose, wordy
b. clarity	immediately grasped, no assumptions	3 4	5 3	5 1	1	1	vague, fuzzy
c. bridging ideas	smooth transitions	4 4	3 4	1	1		abrupt, jerky
d. stories and pictures	supporting AV and anecdotes	2 3	2 2	4 2	2		boring, tedious
YOUR FAITH							
a. special	unique point of view	3 3	3 4	5 2	3		platitudinous
b. credible	with conviction	4 3	5 4	3 2	1		flat or inflated
c. appropriate and personal	self-revealing	4 3	3	4 4	2 3		ideological
d. effective	touching, communicative	5 2	1 4	5 2	1		uninspiring, listless
IMPACT							
a. result	powerful, compelling	3 4	4 3	4 2	1		superficial
b. impression	positive, vivid	6 5	3 3	3 2	1		forgettable
c. overall reaction	excited, inspired	4 3	3 3	3 2	1		disinterested, passive
d. convincing	moved to act	5 4	6 4	3	1		unconcerned

extraordinary presence & ability to grasp questions & articulate [illegible] defensive

slow talking — seems hesitant

almost too strong, & self confident — needs more humanity

Pontificating & intellectualizing

Lofty — a lecture, not an interview

verbose, wordy

use concrete examples, stories, to make real

Very good — but uses words that are "too big" for the common folk!

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: *(Rev.) Alexander C. Larkin*
ADDRESS: *3290 Middlefield Road, Palo Alto, CA 94306*
PHONE: *(415) 494-2496*
PRESENT POSITION: *Associate Pastor, Our Lady of the Rosary Church & Pastoral Adminis-*
PROFESSIONAL DEGREE: *M.Div., M.A. (MFC) /trator, St. Elizabeth Seton School*
TV TRAINING: *none*
TV EXPERIENCE: *"School Days" - one appearance in the 3rd grade*
YOUR FAITH: (15 second statement) *I believe that there is a God who works through history summoning mankind to an ever greater unity. God has become present to us in the person of Jesus who continues his work within his disciples/within his church.*
YOUR MINISTRY: (15 second statement) *My ministry is focused on developing a community of people who are able and willing to share their lives in a variety of ways, including prayer, study, recreation, and service to one another and the larger /community.*
FAVORITE RADIO STATION: *KKHI*
FAVORITE TV STATION: *Channel 9*
FAVORITE NEWSPAPER:
FAVORITE MAGAZINE: *Sunset*
LAST GOOD BOOK READ: *Crises Facing the Church by Raymond Brown*

FAVORITE TV PROGRAM: *Hart & Hart*
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor): *Jerry Jensen*
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER: *William Buckley*

LEAST FAVORITE TV PROGRAM: *Dallas*
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY? *I am working with a school project that is unique in our area - a community school that serves a number of parishes.*

HOW DO THE MASS MEDIA AFFECT YOUR WORK: *The media is very influencial in forming opinions; often these are not nuanced nor are they rooted in much understanding of the issues involved.*

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? *They provide very fast access to important events around the world. They also create an atmosphere of fear by putting one in touch with an accumulation of isolated acts of violence around the world.*

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP? *An understanding of what an interviewer in looking for and of how to approach a news interview.*

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
*** we need your mug shot so that workshop reporters and interviewers can recognize yc**
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: JOSE A. RODRIGUEZ
ADDRESS: 3321 - 16th Street, San Francisco, Ca. 9411
PHONE: 621 -8203
PRESENT POSITION: Associate Pastor - Mission Dolores
PROFESSIONAL DEGREE: B.A. Education, Licenciate in Philosophy, M.A. Couns
TV TRAINING: None
TV EXPERIENCE: RCIA - One Segment -
YOUR FAITH: (15 second statement) - I was baptized as an infant. From a Cath. family. I was raised a Catholic and was called to serve God and his people as a priest.
YOUR MINISTRY: (15 second statement)
I am a Priest serving the community of Mission Dolores, mainly the Hispanic community.
FAVORITE RADIO STATION: KABL
FAVORITE TV STATION: -- It depends on the program
FAVORITE NEWSPAPER: - Examiner
FAVORITE MAGAZINE: - Newsweek
LAST GOOD BOOK READ: As Bread that is Broken

FAVORITE TV PROGRAM: 60 Minutes
FAVORITE TV NEWS PROGRAM: Channel 5
FAVORITE TV NEWS READER (news anchor): Dave MacIlhatun
FAVORITE TV NEWS REPORTER: David Cruz
FAVORITE TV NEWS INTERVIEWER: Barbara Walters

LEAST FAVORITE TV PROGRAM: SOAP
LEAST FAVORITE TV NEWS PROGRAM: Channel 7
LEAST FAVORITE TV NEWS READER (news anchor): Jerry Jensen
LEAST FAVORITE TV NEWS REPORTER: Linda Shaft
LEAST FAVORITE TV NEWS INTERVIEWER: Jerry Jensen

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Cultural Discrimination

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
It hurts my ministry, because they sensationalize crime and violence and distort the causes of it.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
I think that it manipulates and tries to pressure my life, in my way of thinking and the way I live my life.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
I would like to watch how people act and react in a TV situation. I would also like to know ahead of time the materials so I can observe and think, to be able to make some contributions.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
*** we need your mug shot so that workshop reporters and interviewers can recognize**
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

NAME: Brendan Considine
ADDRESS: St. John's Church, 1002 Natoma St., Folsom, Ca. 95630
PHONE: 916/985-2065
PRESENT POSITION: Media Representative and Assistant Pastor
PROFESSIONAL DEGREE: BA, BD
TV TRAINING: Short seminary course
TV EXPERIENCE: Interviewer on radio and T.V.
YOUR FAITH: (15 second statement)
I believe that Jesus Christ as Lord and Savior brings meaning and joy to my life as I continue to live out daily His dying and rising.
YOUR MINISTRY: (15 second statement)
My ministry is to preach Jesus Christ in Word and Sacrament and facilitate His life presence among us.
FAVORITE RADIO STATION: KGNR
FAVORITE TV STATION: KXTV
FAVORITE NEWSPAPER: San Francisco Chronicle
FAVORITE MAGAZINE: Time
FAVORITE TV PROGRAM: Mash
FAVORITE TV NEWS PROGRAM: 20/20
FAVORITE TV NEWS READER (news anchor): John Chancellor
FAVORITE TV NEWS INTERVIEWER: Walter Cronkite
LEAST FAVORITE TV PROGRAM: Game shows
LEAST FAVORITE TV NEWS PROGRAM: News Channel 10, 5:00 p.m.
LEAST FAVORITE TV NEWS READER (news anchor): Dan Rather
LEAST FAVORITE TV NEWS INTERVIEWER: Barbara Walters

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Creating new programs for parish needs.

HOW DO THE MASS MEDIA AFFECT YOUR WORK?
It affects my parishioners, therefore it affects how I deal with them, especially with regard to attitudes.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
It entertains me, bores me, and informs me.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
To increase my ability to interview and be interviewed.
To learn more about news conferences.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sister Monica Clark, C.H.S.
ADDRESS: 1260 Hopkins St. #42, Berkeley 94702
PHONE: 893-4711 (office); 527-5458 (home)
PRESENT POSITION: Public Relations, Diocese of Oakland
PROFESSIONAL DEGREE: M.S. in Mass Communications
TV TRAINING: academic and "hands on"
TV EXPERIENCE: I have produced daily and weekly television programs for 5 years and hosted these on 2 network affiliated stations in San Diego
YOUR FAITH: (15 second statement) see attached

YOUR MINISTRY: (15 second statement) see attached

FAVORITE RADIO STATION: KFOG
FAVORITE TV STATION: --KQED
FAVORITE NEWSPAPER: The Catholic Voice, of course!
FAVORITE MAGAZINE: Sojourners
LAST GOOD BOOK READ: God and the Rhetoric of Sexuality by Phyllis Trible

FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM: ABC Nightline
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER: Bill Moyers
FAVORITE TV NEWS INTERVIEWER: Barbara Walters

LEAST FAVORITE TV PROGRAM: much of what is presently called entertainment
LEAST FAVORITE TV NEWS PROGRAM: Channel 7 News Scene
LEAST FAVORITE TV NEWS READER (news anchor): Jerry Jensen
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY? At present what the church leadership is and is not doing to respond to Reagan administration

HOW DO THE MASS MEDIA AFFECT YOUR WORK: Directly; I work in, with and around it all the time.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? Because it is a tool of my ministry, I am a critic more than an advocate of how the technology is used. Rather it is so often abused to support violence, consumerism, and the objectifying of people and relationships.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP? To interact with people who share my concern that the power of mass media be used to promote Judeo-Christian values and to explore how we can use the media more effectively for this goal.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: REGGIE FINNEY
ADDRESS: 2900 Lakeshore Ave, Oakland
PHONE: 893-4711 (hm 654-6151
PRESENT POSITION: . Director Public Relations/Communications Diocese of Oakland
PROFESSIONAL DEGREE: AB
TV TRAINING: Publicity, promotion, production
TV EXPERIENCE: KGO-TV
YOUR FAITH:(15 second statement) I sense the wonder of God during a breathless
ski run and power in the pounding Mendocino surf. I learn love from a child's
tears and trust from a graveside prayer. I celebrate God through stirring liturgies
YOUR MINISTRY:(15 second statement) / and listen to the Word in the quiet of my heart.
My ministry is dissemination of the Word through press, radio and television,
utilizing my creativity to promote a positive image of the church...its people and
FAVORITE RADIO STATION: KQED-FM ; KDFC /programs to those within and without
FAVORITE TV STATION:
FAVORITE NEWSPAPER:
FAVORITE MAGAZINE: COMMONWEAL
LAST GOOD BOOK READ: FLANNERY O'CONNOR'S COMPLETE STORIES ; HABIT OF BEING

FAVORITE TV PROGRAM: Good dramas / drama sepcials
FAVORITE TV NEWS PROGRAM: CBS News
FAVORITE TV NEWS READER (news anchor): Harry Reasoner/Walter C
FAVORITE TV NEWS REPORTER: Wendy Taneko(?) Art Cribbs
FAVORITE TV NEWS INTERVIEWER: Belva Davis

LEAST FAVORITE TV PROGRAM: most of them
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor): JERRY JENSEN
LEAST FAVORITE TV NEWS REPORTER: KGO weatherman
LEAST FAVORITE TV NEWS INTERVIEWER: Howard Cosell

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Sensitive--activities of priests, religious and representatives of the church in
areas concerning morality & valueS; worthy -statements on moral issues by church
HOW DO THE MASS MEDIA AFFECT YOUR WORK: /leaders; programs and activities that witness
/Christ
love/hate relationship

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
constantly aware of the power...positive and negative

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
free lunch andbetter understanding of ways to improve my work in Oakland

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Rev. Milton Walsh
ADDRESS: 3835 Balboa, S.F.
PHONE: 8635112
PRESENT POSITION: secretary to the Archbishop
PROFESSIONAL DEGREE: M.A. Theology, B.A. Philosophy
TV TRAINING: xxx
xTV EXPERIENCE: xxx

YOUR FAITH: (15 second statement) I believe in Jesus Christ as God incarnate, the fullest expression of the Father's love and the source of salvation. He continues His saving work through His Church

YOUR MINISTRY: (15 second statement) I assist the Archbishop in his service to the Church by arranging appointments, answering correspondence, acting as liason with various groups; also do some parish work

FAVORITE RADIO STATION: KSFO
FAVORITE TV STATION: xxx
FAVORITE NEWSPAPER: xxx
FAVORITE MAGAZINE: America
LAST GOOD BOOK READ: The Greek Passion by Nikos Kazantzakis

FAVORITE TV PROGRAM: xxx
FAVORITE TV NEWS PROGRAM: xxx
FAVORITE TV NEWS READER (news anchor): xxx
FAVORITE TV NEWS REPORTER: xxx
FAVORITE TV NEWS INTERVIEWER: xxx

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Acting as spokesman for the Archbishop, particularly over the phone

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
Much of my work (letters and phone calls) is occasioned by media reports

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
By giving the impression of insights into complex contemporary questions

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

tools to help me interprest questions put by members of the media, and facility in dealing comfortably in situations where I represent the Archbishop

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* we need your mug shot so that workshop reporters and interviewers can recognize y
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Sr. Gladys Guenther
ADDRESS: 3268 16th St #1, SF CA 94103
PHONE: 621-8203 (PARISH)
PRESENT POSITION: PARISH SISTER
PROFESSIONAL DEGREE: BA (Political Sci + History + Theology) MA - EDUC.
TV TRAINING: ETV CTR - 2 COURSES MA - INSTRUCTIONAL TECH
TV EXPERIENCE: ETV CTR / Home productions / RCIA - 5 segments.
YOUR FAITH: (15 second statement)
I was born into a mixed religion family, was bap as an infant & was raised as a Roman Catholic. I am [illegible] Sister of the Holy Family
YOUR MINISTRY: (15 second statement)
I am presently a parish sister at Mission Dolores, I coordinate the Religion programs, work in the area of the catechumenate and respond to other parochial
FAVORITE RADIO STATION: - KABL
FAVORITE TV STATION: -- ABC
FAVORITE NEWSPAPER: - WASHINGTON POST
FAVORITE MAGAZINE: Good Housekeeping
LAST GOOD BOOK READ:
THORNBIRDS
FAVORITE TV PROGRAM: 60 minutes
FAVORITE TV NEWS PROGRAM: CHANNEL 7
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER: not important to me
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM: I do not watch enough to be selective
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER: JERRY JENSEN

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
NEEDS OF INNER CITY POOR / EL SALVADOR
CATECHUMENATE
HOW DO THE MASS MEDIA AFFECT YOUR WORK:
RELIGIOUS TV PROGRAMS PRODUCE QUESTIONS
INFORMATION
HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
information & misinformation
ENTERTAINMENT
consciousness raising
WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

observe techniques in format/style/interview questions & responses to improve my skills for an ETV production I will be working on this summer

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize y
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Rev. John M. Ring
ADDRESS: 3 Oakdale Ave. or P.O. Box 409 Mill Valley, Ca 94941
PHONE: 388-4190
PRESENT POSITION: . Pastor
PROFESSIONAL DEGREE: MA . Education
TV TRAINING: none
TV EXPERIENCE: some
YOUR FAITH: (15 second statement) Roman Catholic Priest

YOUR MINISTRY: (15 second statement) Pastor of Our Lady of Mt. Carmel Church
Mill Valley, California

FAVORITE RADIO STATION: KABL
FAVORITE TV STATION: CBS
FAVORITE NEWSPAPER: Chronicle by necessity, New York Times preferred
FAVORITE MAGAZINE:
LAST GOOD BOOK READ: Ways of Escape - Graham Greene

FAVORITE TV PROGRAM: Phil Donohue
FAVORITE TV NEWS PROGRAM: Ch. 5 - 7 P.M. News
FAVORITE TV NEWS READER (news anchor): Dan Rather
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM: Local News
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:
} I don't think I've given it that much concern or attentior

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Ecumenical and Interfaith Activity

HOW DO THE MASS MEDIA AFFECT YOUR WORK: I don't give it that much time.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? I don't give it that much time

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Whatever will help me to say what I have to say

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: John Ryan
ADDRESS: 756 Mission Street, San Francisco, CA 94103
PHONE: 421-0547
PRESENT POSITION: Director of Religious Education-CCD
PROFESSIONAL DEGREE: Masters in Religious Education
TV TRAINING: None
TV EXPERIENCE: Five hours participation on E.T.V. programs
YOUR FAITH:(15 second statement)

That Jesus is present saving us through one another.

YOUR MINISTRY:(15 second statement)

To enable others' faith to grow

FAVORITE RADIO STATION: KCBS
FAVORITE TV STATION: KRON
FAVORITE NEWSPAPER: Chronicle
FAVORITE MAGAZINE: Living Light
LAST GOOD BOOK READ: Religion and Alienation (Baum)

FAVORITE TV PROGRAM: Barney Miller
FAVORITE TV NEWS PROGRAM: Channel 2 at 10 P.M.
FAVORITE TV NEWS READER (news anchor): Valerie Coleman
FAVORITE TV NEWS REPORTER: --
FAVORITE TV NEWS INTERVIEWER: --

LEAST FAVORITE TV PROGRAM: Dallas
LEAST FAVORITE TV NEWS PROGRAM: Channel 5 at 6 P.M.
LEAST FAVORITE TV NEWS READER (news anchor): Van Amberg
LEAST FAVORITE TV NEWS REPORTER: --
LEAST FAVORITE TV NEWS INTERVIEWER: --

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

The emergence of lay leadership with all it implies about how financial resources are used in the Church.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

It affects people's values: My work depends on a commitment to values that are Life giving.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

It entertains me at times: It informs me: It gives me challenges to choose what to do with my time occasionally.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Some insights into how I can communicate effectively.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
*** we need your mug shot so that workshop reporters and interviewers can recognize yc**
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume) -

NAME: Pat Christensen
ADDRESS: 50 Oak Street (CSS-SF), San Francisco 94102
PHONE: 864-7400 (w) 731-2859 (h)
PRESENT POSITION: Community Relations Director
PROFESSIONAL DEGREE: B. S. Merchandising
TV TRAINING: 2 courses in Broadcasting & occasional appearances
TV EXPERIENCE: Interviews on news stories
YOUR FAITH: **(15 second statement)** That there is God within us; that we have a obligation to improve the world we live in, and that we are all responsible for each other.
YOUR MINISTRY: **(15 second statement)** Helping people to find the assistance they need through Catholic Social Service or related service programs; to educate the public to opportunities and life styles through my radio show, "Music & Minstry".
FAVORITE RADIO STATION: KCBS - because they broadcast "Music & Ministry"
FAVORITE TV STATION: KGO because they have been the most generous to CSS-SF
FAVORITE NEWSPAPER: Wall Street Journal
FAVORITE MAGAZINE: Pacific Discovery
LAST GOOD BOOK READ: Arthur Krock's Memoirs - Sixty Years on the Firing Line

FAVORITE TV PROGRAM: Lou Grant
FAVORITE TV NEWS PROGRAM: Channel 5
FAVORITE TV NEWS READER (news anchor): Fred LaCosse
FAVORITE TV NEWS REPORTER: Karl Sonkin
FAVORITE TV NEWS INTERVIEWER: Dick Cavett

LEAST FAVORITE TV PROGRAM: Red Foxx
LEAST FAVORITE TV NEWS PROGRAM: Channel 7
LEAST FAVORITE TV NEWS READER (news anchor): Van Amburg
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

Acceptance of disabled (both mentally & physically) without prejudice, and to persuade the public to get involved in developing self-help programs.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

Promotion and publicity (either adverse or complimentary) occurs regularly, and I need to use the media as effectively and often as possible.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

By influencing my thinking on subjects of which I have no intimate knowledge.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

I want to develop an ability to pull the news story out of day to day life; to learn to critique what I see and hear more sharply; to find out what works and what does not work on tv, and to develop my skills as either the public relations "producer" or as the on-screen "talent".

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Rev. John J: O'Connor
ADDRESS: 2280 Palou Avenue, San Francisco, California 94124
PHONE: 648-6550
PRESENT POSITION: General Director of Catholic Charities
PROFESSIONAL DEGREE: Master's in Social Work
TV TRAINING: None
TV EXPERIENCE: A couple of interviews; KRON Moscone funeral; Host of Mosaic.
YOUR FAITH: (15 second statement) I believe in a very loving God, Who made us male and female in His Image and calls us back to that by obedience to His Will and by total faith in His Son and by loving one another in action.
YOUR MINISTRY: (15 second statement) Is to bring to life the wholeness and richness in as many as I can, through sharing the Word of God, belief in His Son and the Church, and presently through Catholic Charities.
FAVORITE RADIO STATION: KDFC
FAVORITE TV STATION: -- KQED
FAVORITE NEWSPAPER: Washington Post
FAVORITE MAGAZINE: None
LAST GOOD BOOK READ: Lost Christianity by Jacob Needleman

FAVORITE TV PROGRAM: Carol Burnett
FAVORITE TV NEWS PROGRAM: ABC - Ted Kopple
FAVORITE TV NEWS READER (news anchor): Walter Cronkite
FAVORITE TV NEWS REPORTER: Dave McElhatton
FAVORITE TV NEWS INTERVIEWER: Ted Kopple

LEAST FAVORITE TV PROGRAM: I hardly ever watch TV
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
What's happening to children today.

HOW DO THE MASS MEDIA AFFECT YOUR WORK: They give us the means to get our story out to the public quickly and also to keep things from getting out clearly sometimes.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? I think it is very difficult to get the true picture and teaching of the Church to the people. I really feel that the media deliberately distorts it and undermines it.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP? If I am put before the public, I want to be able to communicate clearly and in a manner that fits in with what the media needs.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Mary Tobin
ADDRESS: 2280 Palou Avenue, San Francisco, CA 94124
PHONE: (415) 648-6550
PRESENT POSITION: Director of Public Information, Catholic Charities, Archdiocese of
PROFESSIONAL DEGREE: Master of Social Welfare, University of Calif. /San Francisco
TV TRAINING: Courses at UC, State, ETV
TV EXPERIENCE: Interviews, News conferences
YOUR FAITH: (15 second statement)
Dedicated to the essential doctrine of the Catholic Church, especially to the doctrine in relation to the field of social welfare.
YOUR MINISTRY: (15 second statement)
To carry out a year-round program of public education and information to convey understanding and support of Catholic Charities and Catholic Social Service in the Archdiocese.
FAVORITE RADIO STATION: KCBS - AM
FAVORITE TV STATION: -- KQED
FAVORITE NEWSPAPER: Irish Times - London Times
FAVORITE MAGAZINE: Atlantic Monthly
LAST GOOD BOOK READ: Queen Victoria by Lady Longford

FAVORITE TV PROGRAM: Masterpiece Theater - KQED, Over Easy, KQED
FAVORITE TV NEWS PROGRAM: CBS
FAVORITE TV NEWS READER (news anchor): Dave McElhatton - Wendy Tokuda
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM: Three's Company
LEAST FAVORITE TV NEWS PROGRAM: KGO-TV Local news
LEAST FAVORITE TV NEWS READER (news anchor): Van Amburg and Jerry Jensen
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
To respond quickly and truthfully to Church and social welfare issues.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
Directly and constantly. I am always looking at ways to tell our story so that the viewer can be aware of community resources whether by suggesting program ideas for newscasters or producers of programs, suggestions (over)
HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Constantly monitoring and listening and viewing to share valuable information with our constituency.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
To help CC/CSS respond more quickly, professionally and always truthfully for social welfare and social justice issues.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize y
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Bishop John S. Cummins
ADDRESS: 2900 Lakeshore Avenue, Oakland, CA 94610
PHONE: 893-4711
PRESENT POSITION: Bishop of the Diocese of Oakland
PROFESSIONAL DEGREE: B.A. M. Div.
TV TRAINING:
TV EXPERIENCE: Occasional talks and panels

YOUR FAITH: (15 second statement) I have a belief in God, found in Jesus Christ and in His Church. I am supportive, and for the most part enthusiastic, about the changes, large and small, that have happened as a result of the Vatican Council.

YOUR MINISTRY: (15 second statement) I see the role of Bishop largely in terms of what I saw my role as priest to be. I feel a major responsibility to priests, to be in contact with them and to support them. I also feel the visible presence of bishop around the diocese is significant as well.

FAVORITE RADIO STATION: KCBS-KKHI
FAVORITE TV STATION: Channel 9
FAVORITE NEWSPAPER: LA Times
FAVORITE MAGAZINE: London Tablet
LAST GOOD BOOK READ: Flannery O'Connor: The Habit of Being: Edited by Sally Fitzgerald

FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

(I do not have a schedule that allows
(much watching of t.v. I enjoy the
(sports and an occasional documentary.
(I see more of Channel 2 news than any
(other, although not on a very regular
(basis.

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY? Possibly the innovations and newer kinds of directions we take in the diocese, such as an Office for the Handicapped; the development of the Christian Initiation of Adults; the opening of a Pre-School program; the directions being taken in Family Life.

HOW DO THE MASS MEDIA AFFECT YOUR WORK: The picture of the Church and of such personages as our Holy Father are often inaccurate. I feel it necessary to build up our own means of communication for careful instruction in the important areas of Church life.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE? -----

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP? Information and skills

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Francis A. Quinn
ADDRESS: P. O. Box 1706, Sacramento, CA. 95808
PHONE: (916) 443-1996
PRESENT POSITION: Bishop of Sacramento
PROFESSIONAL DEGREE: Ed. D.
TV TRAINING: None
TV EXPERIENCE: Heritage Program, Channels 7 & 4, San Francisco, 1951-61

YOUR FAITH: (15 second statement)

I believe in the teachings of Christ as expressed in the Church. These teachings are well summed up in the Apostles Creed.

YOUR MINISTRY: (15 second statement)

To give leadership in the work of the Church in the Sacramento Diocese. To be an enabler for the clergy, religious and laity to hear and follow the Word of God.

FAVORITE RADIO STATION:
FAVORITE TV STATION: --
FAVORITE NEWSPAPER:
FAVORITE MAGAZINE:
LAST GOOD BOOK READ:

FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

The Church's liturgy in major Feasts; and the Church's involvement in community issues and community events and needs.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

They help me understand our community better so we can serve better.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

I learn from news coverage in the newspapers, T. V. and radio. I enjoy leisure at the movies; radio in the car; T. V.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

How the media and I can help each other.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
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Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Peter Barry
ADDRESS: 3769 Palos Verdes - South San Francisco, Cal 94080
PHONE: 415-878-1169
PRESENT POSITION: Basketball Coach - University of San Francisco
PROFESSIONAL DEGREE: BA - Political Science (USF '70) MA - Ed. Psych. (USF '79)
TV TRAINING:
TV EXPERIENCE:
YOUR FAITH: (15 second statement) Catholic

YOUR MINISTRY: (15 second statement)

FAVORITE RADIO STATION: K - 101
FAVORITE TV STATION: KGO - Ch 7
FAVORITE NEWSPAPER: SF Chronicle
FAVORITE MAGAZINE:
LAST GOOD BOOK READ: Trinity

FAVORITE TV PROGRAM: M.A.S.H.
FAVORITE TV NEWS PROGRAM: 60 Minutes
FAVORITE TV NEWS READER (news anchor): Van Amberg
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?

HOW DO THE MASS MEDIA AFFECT YOUR WORK:

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
*** we need your mug shot so that workshop reporters and interviewers can recognize yo**
Thank You.

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PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: John Sandersfeld.
ADDRESS: 2040 Nassau Dr. S.J.
PHONE: 258-0920.
PRESENT POSITION: Pastor.
PROFESSIONAL DEGREE: ———
TV TRAINING: - None -
TV EXPERIENCE: Appeared on a few Talk Shows -
YOUR FAITH: (15 second statement)

Could Larry Largente come as Auditor

YOUR MINISTRY: (15 second statement)

FAVORITE RADIO STATION: - Kfog Music
FAVORITE TV STATION:
FAVORITE NEWSPAPER: - S.F Chronicle
FAVORITE MAGAZINE: -
LAST GOOD BOOK READ: - The Establishment.

FAVORITE TV PROGRAM: - Lou Grant.
FAVORITE TV NEWS PROGRAM: - Cable News
FAVORITE TV NEWS READER (news anchor): Ted Koppel.
FAVORITE TV NEWS REPORTER: - Roger Mudd.
FAVORITE TV NEWS INTERVIEWER: 2, Cable News.

LEAST FAVORITE TV PROGRAM: -
LEAST FAVORITE TV NEWS PROGRAM: - C.BS. News -
LEAST FAVORITE TV NEWS READER (news anchor): Anchor on Channel 4 -
LEAST FAVORITE TV NEWS REPORTER: -
LEAST FAVORITE TV NEWS INTERVIEWER: - Barbara Waters.

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Ecumenical Sponsoring Committee.

HOW DO THE MASS MEDIA AFFECT YOUR WORK:
The values of the families of the parish.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Values in Society.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
An ability to make myself understood -
to communicate + issue clearly
& to keep the issue focused -

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yo
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: ANTHONY E McGUIRE
ADDRESS: 2304 BRYANT ST. S.F. Ca 94110
PHONE: 282-3248
PRESENT POSITION: Coordinator of Hispanic Apostolate
PROFESSIONAL DEGREE: Master in Religious Education.
TV TRAINING: 0
TV EXPERIENCE: Have had an interview on Spanish television twice, and interviewed the Archbishop and a panel on ETV
YOUR FAITH: (15 second statement)
I believe in Jesus Christ and all that that entails
YOUR MINISTRY: (15 second statement)
Not to be served but to serve

FAVORITE RADIO STATION: KFOG
FAVORITE TV STATION: 14
FAVORITE NEWSPAPER: LA TIMES, NCR
FAVORITE MAGAZINE: NACLA
LAST GOOD BOOK READ: Whatever Rises must Converge

FAVORITE TV PROGRAM:
FAVORITE TV NEWS PROGRAM:
FAVORITE TV NEWS READER (news anchor):
FAVORITE TV NEWS REPORTER:
FAVORITE TV NEWS INTERVIEWER:

I watch very little TV – 11:00 pm news is the exception or the 10:30 pm news on Channel 14 – which gives much better coverage of international events. I usually watch Channel 4 11:00 pm –

LEAST FAVORITE TV PROGRAM:
LEAST FAVORITE TV NEWS PROGRAM:
LEAST FAVORITE TV NEWS READER (news anchor):
LEAST FAVORITE TV NEWS REPORTER:
LEAST FAVORITE TV NEWS INTERVIEWER:

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY? El Salvador, the undocumented, housing, Latino Youth

HOW DO THE MASS MEDIA AFFECT YOUR WORK: Directly, not too much. Once in a while we prepare TV stations ~~for~~ and radio and press for persons from America Latina

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
↳ clutters my mind, warps my attitudes, and soothes me, and informs and misinforms me

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
↓
to learn how to be less uptight when people call asking for an interview.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* we need your mug shot so that workshop reporters and interviewers can recognize yc
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Daniel F. Walsh
ADDRESS: 445 Church St., SF
PHONE: 863-5112
PRESENT POSITION: Chancellor
PROFESSIONAL DEGREE: M.A. American History, Lifetime Teaching Credential - State of Calif., Secondary and Junior College Teaching Credential, State of Calif.
TV TRAINING: None
TV EXPERIENCE: None
YOUR FAITH: (15 second statement)

I am a Roman Catholic.

YOUR MINISTRY: (15 second statement)

I am Chancellor of the Archdiocese of San Francisco.

FAVORITE RADIO STATION: KNEW, KFog, KCBS
FAVORITE TV STATION:
FAVORITE NEWSPAPER: Wall Street Journal
FAVORITE MAGAZINE: California Living
LAST GOOD BOOK READ: Autobiography of Archbishop Fulton J. Sheen

FAVORITE TV PROGRAM: Don't have one.
FAVORITE TV NEWS PROGRAM: Walter Cronkite, CBS
FAVORITE TV NEWS READER (news anchor): Walter Cronkite
FAVORITE TV NEWS REPORTER: Don't know any by name.
FAVORITE TV NEWS INTERVIEWER: One of the men on Sixty Minutes whose name I don't recal

LEAST FAVORITE TV PROGRAM: Most.
LEAST FAVORITE TV NEWS PROGRAM: I don't know, since I don't watch anything but CBS.
LEAST FAVORITE TV NEWS READER (news anchor): " news
LEAST FAVORITE TV NEWS REPORTER: "
LEAST FAVORITE TV NEWS INTERVIEWER: Barbara Walters

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Most news-sensitive is when some "scandal" affects the good name of the Church and people working in the Church.
HOW DO THE MASS MEDIA AFFECT YOUR WORK:
Usually it interrupts my work when there is a news-sensitive area activated.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?
Not directly in a personal way but as it affects anybody's life in the United States.

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
I would like to develop the ability to remain patient with media people and to be able to use their questions and interest to present a proper view of Christ and the Church.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
*** we need your mug shot so that workshop reporters and interviewers can recognize y**
Thank You.

PROFILE OF WORKSHOP PARTICIPANTS

(Kindly enclose personal photo* and vita or resume)

NAME: Rev. John Lo Schiavo, S.J.
ADDRESS: University of San Francisco, San Francisco, CA 94117
PHONE: 666-6762
PRESENT POSITION: President
PROFESSIONAL DEGREE: S.T.L.
TV TRAINING: --
TV EXPERIENCE: several interviews
YOUR FAITH:(15 second statement)

YOUR MINISTRY:(15 second statement)

FAVORITE RADIO STATION: KABL
FAVORITE TV STATION: KPIX
FAVORITE NEWSPAPER: - - - -
FAVORITE MAGAZINE: Time
LAST GOOD BOOK READ: "In Search of History" by Theodore White

FAVORITE TV PROGRAM: 60 Minutes
FAVORITE TV NEWS PROGRAM: Walter Cronkite
FAVORITE TV NEWS READER (news anchor): Walter Cronkite
FAVORITE TV NEWS REPORTER: - - -
FAVORITE TV NEWS INTERVIEWER: - - -

LEAST FAVORITE TV PROGRAM: - - -
LEAST FAVORITE TV NEWS PROGRAM: - - -
LEAST FAVORITE TV NEWS READER (news anchor): - - -
LEAST FAVORITE TV NEWS REPORTER: - - -
LEAST FAVORITE TV NEWS INTERVIEWER: - - -

WHAT IS THE MOST NEWS-SENSITIVE OR NEWSWORTHY AREA OF YOUR MINISTRY?
Lots of things!

HOW DO THE MASS MEDIA AFFECT YOUR WORK: I'm interested in current events and listen to radio and TV and read papers.

HOW DO THE MASS MEDIA AFFECT YOUR LIFE?

WHAT DO YOU WANT TO GET FROM THIS TV WORKSHOP?
Ease in dealing with interviewers.

Please return this form to Fr. Miles Riley, 441 Church St, S.F., Ca. 94114
* We need your mug shot so that workshop reporters and interviewers can recognize y
Thank You.

ADDENDA 33

TRAINING MANUAL

TRAINING CHURCH COMMUNICATORS
FOR TELEVISION NEWS INTERVIEWS

by

Fr. Miles O'Brien Riley, Ph.D.

INTRODUCTION

This manual was assembled to improve and increase the church's presence in the secular news. To communicate through the press demands professionalism. Handling the news interview effectively has become an art form. To express religious faith in the artistic, professional context of the mass media requires careful preparation.

This manual was developed as a workbook to accompany a five hour on-camera workshop to train church leaders and communicators in the art of TV news interviews. Television, because it is the newest and toughest, and if you can handle TV you can usually manage with radio, newspapers and other press. News, because of its power to reach people and because it is free--you have only to be newsworthy. And we are most newsworthy when we are most church.

This training manual touches on communications in general, radio and the print media, but it emphasizes the television news interview: to give church communicators the skills and confidence to represent their people and their Lord, to tell their God story to a world starved for good news.

How-to manuals on golf or cooking or other arts sometimes confuse the reader with too many tips, long lists of self-conscious do's and cautions. Please do not let this manual distract you from being yourself or spoil the joy of spontaneous communication.

As is always the case--this is even more true on television--what you ultimately communicate is you: your faith, your spirit, your love for God and God's people. This manual offers practical suggestions to help you tell your story of faith, hope and charity on the evening news.

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Chapter 1. YOUR COMMUNICATION PLAN

Before you begin any communication program, you need a plan. Six basic questions must be asked and answered. The answer to these six questions will enable you to take six separate steps in the communication planning process.

1. PURPOSE

question: What is the purpose of your communication? Why are you concerned about communication at all?

plan: Determine the long range *goals* and short range *objectives* of your communication: what you are about and why.

2. ASSESSMENT

question: What are your current communication efforts accomplishing? You already communicate with a variety of people in a variety of ways. What are you doing--and how well?

plan: *Audit* and *assess*, present communication efforts: successes, failures, needs, present image, and future hopes.

3. AUDIENCE

question: What is your target audience? Which people do you want to reach? What are their needs?

plan: Focus on the target *audience* you want to reach: your present constituency and your potential, desired constituency; draw a descriptive profile, with their interests--both the demographics and psychographics.

4. MESSAGE

question: What is your message, what do you want to tell them, and what action do you want from them? What language will they understand best?

plan: Clarify the *message* you want to communicate to them, determine what *response* you want from them, show how you will benefit the audience, and choose those words and symbols they will respond to.

5. MEDIA

question: Which media are most appropriate and effective to reach your intended audience? Will bulletin or pulpit announcements be more effective?

plan: Decide which *media* are most appropriate and effective to get your message to your intended audience? Determine which media they are most likely to watch, hear, read.

6. ACTION PLAN

question: How can you best implement your program? What needs to be done to make your communication work, your media ministry successful?

plan: Develop an *action plan*: including cost-benefit analysis, staff time allocations, and feedback systems for evaluating effectiveness and determining future adjustments; finally, write up a budget, personnel assignments, and those specific activities which will implement your communication plan.

Chapter 2. YOUR AUDIENCE

Only you can assess your current communications in the light of your overall purpose and specific objectives. Once you know where you are and where you want to go, you need to focus on the target audience you want to reach.

Whether writing an article or preaching a sermon, or being interviewed for broadcast news, you are always addressing a single individual--reader, listener, viewer--still you must know the group or community of people that individual belongs to.

The following questions can help to identify your target audience:

1. What sex and average age are they?
2. What races or ethnic groups do they belong to?
3. What kind of work do they do?
4. What amount of education do they have?
5. What newspapers do they read?
6. What TV do they watch?
7. What radio do they listen to?
8. What other groups do they belong to? (Include unions, political and civic groups, clubs.)
9. What do they think of you and your group?
10. How can you and your organization benefit them?
11. What problems do they face that you could help solve?
12. Which organization or individual do they respect?
13. What size families do they have?

14. Where do they live?

15. What is their religion?

16. What is their religious practice?

17. What are their felt needs?

18. What are their dominant values?

Polls, surveys, pastoral research, and the stations themselves can help with the answer to these questions. Another insight into your potential audience is offered by a critical study of commercial advertising. The big advertisers have already done your homework for you. They have spent millions to determine what people need and want--and they pitch their products or services accordingly. Look beneath the superficial solution offered by the purchased product and you will find the deeply humanizing and spiritual needs of your "audience" for life, hope, and other values the advertisers promises.

Chapter 3. YOUR MESSAGE

Following the six steps in your communication plan, you must now examine the message you want to communicate to your intended audience. For Christian communicators, the basic message is the Good News of the Gospels, salvation through the life, death and resurrection of Jesus Christ.

Your principal concern is to share your faith experience with others and to encourage a faith response from them. This is highly personal and will depend on you, your relationship with Christ, and the situation in which you find yourself.

Specific suggestions for expressing your faith are spelled out in later chapters on the message and content of the TV news interview. For now, these brief statements of faith will give you some idea how personal faith or credal content can be "languaged" in the mass media.

The message, the overall religious communication, contained in Scriptures and two thousand years of traditional teaching, dogma and doctrine of the church, might be popularly communicated in such statements as these:

- The church is people sharing a life and love, working out their salvation.
- The church offers opportunity and fulfillment according to its origin, nature, and goal.
- The church is timeless and timely, progressive and traditional.
- The church is educational.
- The church exists for the individual--not vice versa.

- The church seeks to communicate honestly and respectfully with all.

- The church vitalizes and enriches the human and grace life of all.

- The church brings Father, Son and Spirit to the world and mass media market-place.

Chapter 4. TYPES OF MEDIA

Now that you have determined the purpose, audience and content of your communication, you need to take time and care to choose the best way or means or media to communicate your message to your intended audience. Before simply selecting the most glamorous medium for your communication, carefully evaluate the advantages and disadvantages of those media available to you.

For example, the advantages of working with the press in general would include: a broadbased audience, potential for nonspecific religious education, evangelization, community education, and the creative possibilities for new symbols, sounds, and images in telling our God story.

The disadvantages of working with the news media in general would include: almost certain misquotations, incomplete statements, partial coverage always out of context, potential confusion and misunderstanding, lack of control, lack of reverence and deference, technological mystification, and our traditional fascination for written words rather than other symbols for languaging our faith.

Let us consider some pro's and con's of the more common mass media for communicating your message:

Medium	Advantages	Disadvantages
Print	Inexpensive material: paper, ink. Simple, rapid production process. One person can complete, quickly. Many ways to approach subject. A wide range of illustrative possibilities. Controlled distribution. Long life, always available for reference.	Static, linear, can be dull. Familiar medium with negative associations. Teamwork and collective creativity often absent. Impersonal format, hard to enliven. Often difficult and costly to distribute. Paper and postage are fastest rising communication costs. May be discarded unread.
Magazines	Select, targeted, frequently affluent audience. Imaginative use of color and visuals. Prestigious, slick, more likely to be saved. Pass-along readership.	Deadlines may be months in advance. Market is unlikely to be local. Placement may be difficult to obtain. Duplication of circulation may occur.
Newspapers	Geographically focused. Relatively low cost. Reach all income groups. Deadlines for copy are relatively short (days or weeks). Discussed and shared.	Short message life. Placements are limited, difficult to obtain. No editorial control. High cost for national coverage. Message often sensationalized.
Direct Mail	Highly selective of audience. Message can be personalized. Easy to provide means for reader action (return envelopes, etc.). No direct competition with other advertisers.	Poor image of "junk mail." Difficult to maintain good mailing lists. Expensive and time-consuming to produce good mailings. Postage is expensive and heavily regulated.

Medium	Advantages	Disadvantages
Pamphlets and Brochures	Can be directed to selected audience. Message communicated in detail. Available for future reference. Many possible formats and colors. Attractive presentation and careful distribution are enhanced.	Production deadlines are long and printing is often late. Production and printing are extremely expensive. Effectiveness is difficult to measure unless coupon is used. Audience wants classy production but often resents the high cost.
Broadcast TV	High quality production. Always large audience. Impressive authenticity, believability. People relate readily. Many visual possibilities: demonstrability. Intimate access to people's home and subconscious. Unrealized creative, artistic and communicational potential.	Indiscriminant shotgun audience. Excessively time-consuming and expensive. Difficult to get access. Purchased airtime is costly. Public service opportunities are disappearing. Future referral to the message is difficult. Message limited by short segments, commercial interruptions and context.
Videotape	Easy to learn. Novel, exciting medium. Inexpensive compared to broadcast. Production involves people in groups or teams. Equipment is portable. Tape is reusable, inexpensive. Allows for instant playback.	Still somewhat expensive. Playback limited to small groups. Broadcast quality requires further investment. Lack of consistent compatible hardware and formats in the industry. Spoiled by broadcast TV, people expect too much. Electronic technology still scares many away.
Radio	Inexpensive production with, creative use of music and effects. Low cost and accessible Easier than TV to get air time. Can be used by groups and individuals.	Needs quiet surroundings. Lacks the visual message. Hard to reach a cohesive public due to a variety of listening habits. May only be heard marginally, often serves as "background" or "company."

Medium	Advantages	Disadvantages
Radio	Some selectivity of audience. Good saturation of local markets. Easy to alter copy, edit, adapt, update. Great creative access to the imagination.	Message limited by short segments. Difficult to refer back to the message. Audience still often too broad.
Film	Large audience potential. Powerful creative art form. Playback equipment relatively inexpensive and available. Involves many people in production process. Both audio and visual.	Expensive to produce and duplicate. Long time in production. Formal, final quality, with less involvement and feedback. Hard to edit or change. Short life, fragile format.
Slide/Tape	Inexpensive to produce. Can be used with large or small group. Easily revised, edited or adapted. Equipment available. Familiar medium: anyone can use almost anywhere. Involves many people. Communicates a specific idea or impression to a specific audience. Entertains and uses pictures and words to convey concepts and ideas. An omniscient narrator and/or experts convey the message, enhance credibility. Works in class room, church or on TV.	More elaborate presentation may require tricky, expensive equipment. Audience tends to drift away, easily distracted. Difficult to convey a lot of information. Cannot be longer than 10-15 minutes without boring or confusing the audience. The audience cannot easily refer back to the show for clarification or facts. Funds, facilities, and skills are required to produce a show. Slide shows and film strips have acquired a negative "schoolish" image in the last ten years.

Chapter 5. TELEVISION NEWS

Television has been chosen as the primary medium for church spokespersons to master because of its potential power and because, if you can handle TV well, you will be able to adapt to the other media.

Television news has been chosen:

* because stations are currently giving greater attention than ever to news programming, thereby increasing opportunities for church communicators to express their faith in a news context;

* because news is the least expensive access for the church and has the greatest impact on the most people;

* and because the self-reflective nature of news is the appropriate place for a clear, credible communication of the Gospel Good News.

These are the four main types of television programming in which Church spokespersons are most likely to participate as a possible guest or interviewee:

1. NEWS

   (a) Main News, hard or hot news: in-studio, film and mini-cam--live and taped

   * advantages: big audiences and impact, serious treatment, added visibility and credibility.

   * disadvantages: very brief items, generally "bad" news; 20 second answers, seldom more than one sentence; you have no control over comments and questions; you must picture your response in the form of a newspaper headline.

(b) Tabloid news: diary or human interest: live and taped

- * advantages: personal emphasis, general interest, longer items, usually good news.

- * disadvantages: sometimes slips into superficial sensationalism.

2. DOCUMENTARY

(a) Investigative

- * advantages: serious, thorough, well-researched, often in-depth presentation.

- * disadvantages: often sets out to prove something, often unfavorable, e.g. "magazine" shows like "60 minutes" or "20-20."

(b) Descriptive

- * advantages: informative, positive, e.g. "Evening Magazine," "The McNeil-Lehrer Report."

- * disadvantages: can become another show-biz razzle-dazzle type, e.g. "That's Incredible," "Ordinary People."

3. SPECIAL PROGRAMS

Deal regularly with particular subjects or a predictable smorgasboard format, e.g. early morning and weekend "Talk Shows"

- * advantage: regularly scheduled, informed and responsible, e.g. "The Phil Donahue Show."

- * disadvantage: smaller audience, e.g. "People Are Talking," "AM San Francisco," "Directions," "For Our Times."

4. PUBLIC SERVICE PROGRAMMING

- * Interviews, Talk Shows, Public Service Announcements, Free Speech Messages, Community Calendar, Editorial Rebuttals, Spots, Invocations, Benedictions, and Segments (short interview presentations for insert in other shows).

- * Personality Spots: on-air announcements by media celebrities, religious leaders, disc jockeys and others.

- * News items: short stories which are included in regular local newscasts and give briefly the who, what, when, where and why of a newsworthy event.

Chapter 6. WHAT'S NEWS

The best way to learn to work with TV news is to understand what "news" means to the television industry. What's news for TV? When are you news?

News may be defined as what happens and what people think, say and do about it. The usual criteria for what constitutes news include: immediacy, proximity, consequence, conflict, prominence, suspense, and special features. To determine whether an event is newsworthy, as these questions:

1. Is it timely? (The present is acceptable, the future is preferred.)
2. Is it local? (Local news wants to report local events and their impact on the local community.)
3. Is it interesting or important to a large number of people? (Who knows and who cares?)
4. Does it have consequence, will it change the future? (Or will it pass and be forgotten?)
5. Is it controversial? (The other side of a big issue--e.g. ethical or moral implications.)
6. Is it new? (TV news loves "firsts" it can capture in pictures.)
7. Is it novel, weird, different, unusual? (Is there a creative angle?)
8. Are famous people involved? (TV creates celebrities--then loves to show them off--people famous for being famous!)
9. Is there a conflict? (TV is entertainment, show biz, drama--and the essence of drama is conflict.)

10. Is it mysterious? Is there suspense? (Patty Hearst, Iranian hostages, "who-dunit" type stories.)

11. Is it funny? (Local news often likes to sign off with a little warm human-interest giggle.)

12. Will it help you earn more money, enjoy better health, or live longer?

13. Is it extraordinary? (The biggest, smallest, nicest, meanest, strangest, happiest?)

14. Does it involve: love, hate, tragedy, sex, children or animals? (Your suggestion to feed unclaimed pets to starving refugees is guaranteed network coverage.)

15. Is there adventure (experiment, exploration, voyage)? (TV newsmakers, like most reporters, love to catalyze discovery.)

16. Does it relate to a "hot" news item? Is the media already interested in the topic? (Your story can often "piggyback" a bigger, hotter issue.)

These are some of the ingredients that make news news--and will also make you--your story, your church, your message--news. To discern and communicate what is newsworthy about you, answer these basic questions about yourself, your organization, or a specific event: who, what, where, when, how, why? This can be accomplished by answering the following questions about your agency or activity: What is it? How is it unique? Where is it? Who is involved? When was it set up or when will it take place? How does it work? Why does it exist?

The graph below is a matrix in which to organize your answers. The graph will visibly highlight what it is about you that is newsworthy--especially when your "special features" and "benefits to your clients" and "unique." A completed matrix follows, as an example.

WHAT'S NEWSWORTHY ABOUT YOU?				
Basic Questions	**Answers**	**Features**	**Benefits to Clients**	**Unique**
WHAT				
WHERE				
WHO				
WHEN				
HOW				
WHY				

UMI

WHAT'S NEWSWORTHY ABOUT YOU? AN EXAMPLE

Basic Questions	Answers	Features	Benefits to Clients	Unique
WHAT	Office of Information	Only communication bridge between Church and news media	Listening and speaking services, creative production, training and consultation	Only office of its kind in Archdiocese
WHERE	Chancery Office 441 Church Street San Francisco Ca 94114	Personal friendships and professional contacts at most stations, papers, mags	Two-way access putting news media and church in touch with each other	Only church access to news media—and only local church with such a professional commitment in mass media news
WHO	Fr. Miles O.B. Riley Mrs. Carole J. Scheer	Father Miles has 11 years of experience in mass media world	Media benefit from access and professionalism, church benefits from presence and visibility	
WHEN	Founded October 1976 by Archbishop John R. Quinn	Solid foundation and 3 year record of excellence	Contacts and credibility now firmly established	
HOW	Requested Fr. Riley to develop PR and info consultancy	Ordinary PR and info avenues are approached creatively and spiritually	Church projects a positive presence, media enjoy access to church story and spiritual dimension of other news	Only two-way bridge between church and news media
WHY	To handle news media requests and information and to project a true image of the church	Two-way liaison established to inform both church and media as to the other's needs and expectations	Increased access for both and improved image of church and deeper fuller news coverage of the church and the community	Proven track record and peer recognition

Chapter 8. TYPES OF INTERVIEW

There are six basic formats for being interviewed on TV news. Here are the six main types of TV news interview:

1. Face-to-face or one-on-one: You are interviewed by a reporter. Address the reporter directly. Respond as you would in a sincere conversation. Disregard camera and mics. Let your feelings and faith show in this intimate context.

2. Panel or press conference or debate: There are two or more interviewees. You may have to fight for your share of the action. Choose your moment to speak, then move. Avoid debates except when not participating would seriously hurt your cause and when you have an individual spokesperson capable of defusing the debate bomb--generally hostile or emotional confrontations on the air are no-win situations: panel discussions are different and better.

3. Straight-to-camera: You alone looking right into the camera lense. Allows for a direct message, more time, sense of intimacy, of involvement. But requires training and practice techniques: should this straight-to-camera situation arise, e.g. in a Public Service Announcement, Free Speech Message, Invocation/Benediction, "see" your best friend in the camera lense and know exactly what you want to say--the camera gets closer than a mirror!

4. Remote: You are in another studio with only a TV camera and a TV monitor. Treat the camera as the model viewer at home and the monitor as your interviewer.

5. Telephone: Your voice is brought into the news show by telephone: you cannot be seen on the screen. Handle as you would any careful phone call (cfr. "Radio" chapter for tips).

6. Location taping with mini-cam or ENG (electronic news gathering) equipment--and usually with 2-3 person crews: a producer and/or interviewer and a technician for camera, light, sound.

   (a) Out of doors: Good, suggest when appropriate, e.g. church cemetery, new building, a ghetto-need highlighted in background. More attractive visually, and more attention from the viewer but beware of distractions.

   (b) Indoors: Your office or home. You have territorial advantage, but don't relax too much. Avoid the extremes of an empty room or visual clutter.

(c) "Ambush": You're surprised or ambushed by camera crews. Remember to get your case over by using the questions. If you really can't answer, don't.

Chapter 9. PANEL INTERVIEWS

One type of news interview deserves your special attention. Panel discussions present opportunities for interaction, exchange of ideas, and a more entertaining group dynamic. However, panels can present additional challenges.

These are some TIPS that may help you IN A PANEL INTERVIEW:

- Investigate the position and attitude of your co-panelists. Anticipate the key points they will make, and, if they conflict with yours, be prepared to express and support your views. Anticipate questions that may be directed to you and have answers, succinct and colorful.
- List the main points you want to make: your communications objectives. Base your presentation on these points and gear your answers to them.
- Support your position with facts. Using anecdotes or case histories will emphasize your points and help the audience relate to them. Stories and personal examples are always more compelling and better remembered.
- Be brief and to the point. News panels have a time limit and long-winded dialogue is not appreciated.
- Prepare well organized, concise and powerful opening remarks that focus on your major communications objectives.
- Answer all questions at an even, controlled pace. Be natural, not overly aggressive or retiring. Maintain your composure when a question is outrageous, or the inquirer aggressive. Avoid being antagonistic in your responses. Show enthusiasm and confidence.

- Remember that not by word alone do you communicate. Your facial expressions and body language your attitude toward other panelists, your whole nonverbal approach--all these communicate as powerfully and persuasively as rational argument.

- Don't bluff. If your organization is not ready to announce its position on an issue say "We are looking into that now." When you don't know the answer to the question, admit that also. "I don't know" is a great answer and enhances your credibility and audience identification.

- If questions come from the audience, make a mental note of each person's name and affiliation and then address people by name when answering the question. Be overly courteous in addressing people by name and sometimes title, especially on the air.

- Restate your view, never that of opponent. Your answer might begin, "That may be your position, but mine is that of...."

- Take advantage of every opportunity to make your major points. If a question is directed to the entire panel, you might say, "I think I can answer that...."

- When you reach your time limit, quickly summarize your main points and stop.

Chapter 10. TV NEWS INTERVIEWERS

While there are several types of news interview formats, there are many types of TV news interviewers. Here are some of the interviewer types you are most likely to encounter--with suggestions on how to handle each:

TYPE	REMEDY
Machine-Gunner: nonstop question bombardment...	Pick your favorite question or the most important or ask which your interviewer wants answered.
Interrupter: constantly cuts you off, changes subject...	Let interviewer finish, explain that you will address that question when you finish and conclude: "As I was saying...."
Hostile-Bully: rattles you with charges and allegations...	Charges and innuendos must be refutted when they arise; do not put them off.
Sympathetic-Flatterer: tries to put you at ease and off guard...	Relish the attention but don't be lulled into false sense of confidence.
Paraphraser: tries to put words in your mouth, or insinuates personal bias...	Simply repeat your answer word for word.
Disinterested or Ignorant: especially concerning religion...	Great opportunity to teach gently and persuasively, as well as answer the question.
Distracted or with hidden agenda: e.g. hates institutional religion	You must create your own enthusiasm and spotlight your main point.
Straightforward Professional: no nonsense	Thank God!

Remember you have rights as an interviewee. You are not on trial! Be honest, cooperative, friendly. If you are being badgered by a machine-gun questioner, acknowledge this simply by saying: "You've asked me a number of questions, which one shall we take first?" Or else choose one and go with it. If you're interrupted while answering, pause until the questioner is through, then say you'll address the new question in a moment. Never allude to the interviewer's behavior or biases.

The candid bluntness of this discussion of news interviewers must not be misunderstood as a put down of TV reporters. Most are practiced professionals in search of the truth. Do not adopt a "we-they" adversary attitude. We want to work together with newspeople. We need each other.

The seven toughest interview questions and your approach to a response:

(1) Surprise "gotcha" questions: Acknowledge your surprise, take time to think.

(2) Extremes only are presented--no middle ground: Create your own.

(3) Blatant irrelevancies: Point them out.

(4) Absent party gambit--why did so and so?: Don't try to explain other's motives.

(5) Inconsistency trap--e.g. on a change of policy: Just admit and explain.

(6) Hypothetical situation or unreal question which takes you away from your point: Bring the question and answer back to reality and back your main point.

(7) Ethical entrapment--e.g. personal opinion vs. organization policy: If you cannot reconcile the two don't answer! "Off the record" is a no-no!

Chapter 11. QUALITIES OF A CHURCH COMMUNICATOR

To meet the challenges of interviews of all methodologies, church communicators must have special qualities. The proper representative communicator:

1. is knowledgeable about the church, the faith, the spiritual dimension and specific facts of the issue at hand;
2. enjoys complete authority and discretion to address the specific issue in question;
3. is personable, presentable, can handle media interviews;
4. and, ideally has received professional training for the role of spokesperson.

The bishop, pastor or principal may have 1 and 2--but lack 3 and 4. The best representative, from the point of view of the media and the public, is usually the chief executive officer or agency director--but only if this person can handle television, the press, and the interview format. Some personalities are simply not suited. The wise leader knows when to delegate the media ministry to others.

In any case, a team of experts should be chosen and trained and prepared to represent the church when the news media need commentary on specific, special topics (e.g. genetics, social justice, sexuality, death, the charismatic movement, etc...). It is easier and wiser to teach the experts how to communicate in a news interview than to train practiced communicators in many areas of expertise.

A public relations spokesperson can be used if he or she is given a different title or position--the news media are wary of "public information officers" whom they see as slick company hacks trained to give party-line, evasive nonanswers. Far more authentic and acceptable will be a director of communication or information, a president of the advisory committee, a vice chancellor or administrative assistant to the bishop, principal or pastor.

It is absolutely mandatory that the church--diocese, parish, school, agency, or project--have one clearly identified representative communicator available to the news media, particularly to represent the church in hard news or controversial situations, with a single, consistent voice.

In a church communicator we are looking for someone who grasps the subject and topic and can translate a faith vision into everyday vernacular or "media-speak." The religious media representative will be able to focus specifically on the particular topic--never vague churchy generalizations--and then provide a larger and deeper, more spiritual and more catholic perspective.

Chapter 12. BROADCASTING OVERVIEW

To give you a brief description of the industry with which you will be working, we include this overview of radio and television according to the Broadcasting Yearbook for 1980:

There were 8,748 radio stations operating in the United States at the end of 1979. Of these 4,554 were commercial AM's, 3.155 were commercial FM's and 1,039 were noncommercial FM's. There were 1,008 operating television stations: 517 commercial VHF;s; 224 commercial UHF;s; 105 noncommercial VHF's and 162 noncommercial UHF's. Most commercial TV's are network affiliated: approximately 100 operate as independents. There are 1,400 religious radio stations; 35 religious TV stations and 4 religious TV networks currently in operation.

No single entity may own more than seven stations in each service (AM, FM or TV). In TV, no more than five may be VHF. No owner of three VHF's in the top 50 markets may purchase other VHF's in the top 50 without a showing of compelling public interest. Newspaper owners may no longer purchase broadcast properties in the same market, nor may radio station owners acquire TV stations there, nor TV owners radio outlets. TV stations may no longer acquire cable TV franchises in the same city, and networks may not own cable systems at all.

In 1978, the last year for which official FCC figures are available, commercial broadcasting had total revenues of 59.5 billion. Profits were $1.9. Television accounted for $6.9 billion (72.4%) of revenues and $1.6 billion (84.1%) of profits; radio, for $2.6 billion (27.6%) and $311 million (15.9%). Public broadcasting had 1978 income of $541.4 million--28.9% from the Federal Government.

There are more than 76 million U.S. homes (98% of all homes) with television sets, about 49% of which have more than one set. About 63 million sets are color. It is estimated that about 94% of TV homes can receive UHF signals, and that about 17% are linked with cable systems, according to Arbitron Television there are an estimated 450 million radio sets in the U.S., 330 million (73%) of them in homes and 120 million (27%) out of homes.

The average American home watches TV for six hours and thirteen minutes a day, according to A.C. Nielsen statistics. And the latest study by The Roper Organization (commissioned by the Television Information Officer shows that 67% of the U.S. public turns to TV as the source of most of its news, and that 47% ranks it as the most believable news source.

The average 30-second prime-time network television announcement now costs $75,000 (spots on a top-rated series cost $150.00; low-rated spots average about $45,000). An estimated 100 million people watched the 1980 Super Bowl telecast. Thirty-second announcements during that event cost $234.000; thirty-second announcements on individual TV stations range from $15.000 in top-rated specials in major markets to as low as $10 in the second-hundred markets. Radio spots cost from $300 or more in major markets to less than a dollar in small towns.

Chapter 13. PREPARING FOR YOUR TV NEWS INTERVIEW

If you have followed the suggestions of earlier chapters in this training manual, then you have now established your purpose, your audience, and your message. You have an active communication plan which includes sharing your faith on the TV news when the opportunity presents itself. You know the types of possible media, the types of television news interviews and the types of television news interviewers. You have reflected on what is newsworthy about your faith and your church. You possess the basic qualities of a church communicator. Now, you are ready to begin preparing for your television news interview.

Here are the five main areas of preparation:

(A) SEIZE THE OPPORTUNITY

- find out what, when, where
- ask why, who
- do your homework

(B) PLAN YOUR MESSAGE

- 2-3 written sentences
- 20-30 seconds, memorized
- use tape recorder and mirror and timer

(C) POLISH YOUR MESSAGE

- add story, anecdote, example, visuals
- anticipate key questions
- research, debrief, and role play--especially with hostility

(D) KNOW YOURSELF

- who, what, why
- translate nervousness into energy
- meditate, reflect

(E) DRESS AND GROOM CAREFULLY

- watch colors, styles
- use make-up
- avoid no-no's

A. SEIZE THE OPPORTUNITY

In response to your press release or a hot news story with a religious angle, the local TV station's assignment editor calls and asks if they can send a reporter and mini-cam crew out to interview you.

You ask: about what, when, where, and for how long--and tell them you'll check and call back in several minutes. Decide whether you are available and want to do it--and lean toward acceptance. Check with your coordinator of communications to avoid any conflict or confusion.

Call back and clarify:

- Why are they doing this interview?
- Why have they called you?
- Who will be the interviewer?
- Is it live or recorded?
- Will there be any film or props?
- Who else will be on the program?
- What basic questions will they ask?
- Accept and confirm time and location.

Then, if possible, preview their program before you go on, as well as the character of the station and the style of their reporter.

B. PLAN YOUR MESSAGE

Write out your three main points--in order of importance--in short hard-hitting sentences summarizing the essence of your message. Outline the key ideas which will tell your story simply, briefly, credibly.

Practice saying them in 20 seconds. Use a timer. If you can't summarize your message in 20 seconds, rewrite it.

Now memorize your brief, parrot-fashion. This is the essential message you want to communicate, repeat, and reinforce. Tell it to your tape recorder and mirror.

C. POLISH YOUR MESSAGE

Add a story, anecdote, analogy, metaphor or other brief, catchy examples in case time allows. Skip names, numbers and impersonal statistics. At times, visual aids or props or symbolic interview locations are appropriate. You may even have a color slide or two which would illustrate your point, which you might suggest to the producer. (Cfr. "Slides for TV" in Chapter 19.)

Anticipate interviewer questions by what they said they would ask and by putting yourself in their shoes.

Practice responding to distracting and even hostile questions. After a thorough briefing, role-play with your co-workers asking the most difficult, sensitive embarrassing questions. Rehearsal adds confidence, eliminates defensiveness, enables you to make smooth transitions from negative questions to positive responses.

Update all relevant information on the subject matter. Understand the opposite viewpoint thoroughly. Check the daily press for related topics and developments, clarify the Church's position and your own faith conviction.

D. KNOW YOURSELF

You have already taken steps to know your audience, but do you know yourself?

Who are you? What do you represent? You are the expert--on what? What do you have to communicate to your audience? What is the best way to say it? What support do you have? How will your message affect the viewers? What response do you want from them? Why are you here?

When you have brushed up on the practicalities, and techniques of TV news interviews, take an equal amount of time to reflect seriously on the spiritual, faith and pastoral dimensions of the topic or event you will address.

Accept and enjoy your nervousness. You can translate "stage fright" into creative awareness and energy.

Finally, mediate quietly for five to thirty minutes. Center yourself in the Lord. Place your interview in God's hands. Rededicate your action and intentions. This spiritual focus and calming contemplation produces deep peace, conviction, and equilibrium which transform the quality of the interview and are clearly transmitted by the intimate medium of television.

E. DRESS AND GROOM CAREFULLY

Be your presentable self. Good grooming is appropriate. Medium and dark colors show you off to best advantage, command audience respect and photograph well.

Avoid narrow stripes and checks and plaids.

Avoid flashing noisy jewelry, especially around the neck or throat where the microphone will be.

Black and white reflect light harshly--but are inevitable when clerical dress is called for.

Don't wear clothing that binds or bunches up around the neck when you're seated. Avoid exposed slips, straps and short skirts and short socks. Dress comfortably--especially if you are a bit overweight.

Don't worry about glasses. Wear them if you normally do, because you look unnatural without them! Camera crews know how to avoid glare.

Don't use heavy make-up but do use a light cover of pancake make-up which the TV studio or news crew will have and help you apply; or, if you appear on TV with some frequency, carry your own little pancake make-up kit in your pocket. Some complexions also need eye, cheek and lip coloring.

Chapter 14. HANDLING YOUR TV NEWS INTERVIEW

Once you have prepared mentally, physically and spiritually, you are ready for the camera, microphone and actual TV news interview. These tips will help you handle your TV news interview.

A. INTRODUCTION TO THE INTERVIEW

ALWAYS ARRIVE EARLY. Mass media operates on split-second scheduling and have no patience with tardiness. Ask to meet the interviewer and/or producer if possible--to discuss the line of questioning. Let them know what you're about but don't give too much away. Let your press kit and brief synopsis speak for you.

NO CONFIDENCES and NO "OFF-THE-RECORD REMARKS." Ask permission to have your own audio cassette tape record the entire interview: as a personal permanent record, in case of outrageous misquotation or out-of-context, manipulative editing.

DON'T WORRY ABOUT DETAILS. Let them do all the fussing: stage directions, seating, props, mics, scripts, etc. They are the professionals and union regulations require that union personnel handle many of these details.

DO A QUICK LAST CHECK: hair, jacket, tie, socks and voice level.

B. INTERVIEW APPEARANCE AND STYLE

1. SIT UP IN YOUR SEAT, LEANING SLIGHTLY FORWARD--try the same NATURAL VOICE you would use in a living room setting.

2. FACE YOUR GOOD SIDE TO THE CAMERA, if possible, and if you have a favorite side.
3. LOOK AT THE INTERVIEWER THROUGHOUT--never the TV camera. Unless you are very experienced, it's a tricky tactic and can look like playing to the camera!
4. KEEP BOTH FEET ON THE FLOOR, knees together, hands on lap or the arms of the chair. If you must cross your legs, do so toward the interviewer so you don't look as though you are trying to get away. The camera sees everything, and makes casual behavior look sloppy or silly.
5. SPEAK UP CLEARLY AND DISTINCTLY (slower if you are normally fast); avoid a soft, weak, breathy, or preachy voice.
6. Usually your microphone will be adjusted for you. When you must handle the mic, SPEAK SLIGHTLY OFF-CENTER, to the side of the mic, in order to avoid "popping" p's and t's.
7. USE YOUR HANDS as much as you want, and don't be afraid of "naturalness."
8. AVOID FUSSY OR NERVOUS MOVEMENTS. Get comfortably seated and centered--and stay put.
9. HAVE YOUR NOTES WITH YOU IF YOU WANT. Glance at them for reference, but don't read from them.
10. Let your ENTHUSIASM show in your face, your CALM PRESENCE and RESPONSIVENESS.
11. SMILE WHEN APPROPRIATE, but beware of "smiling" cut-aways, reversals and reactions--editing can put your smile in the wrong place.
12. KEEP COOL. Don't move around and don't look at the monitors. Even if you aren't speaking, microphones pick up fidget noises and coughs; cameras often pan to reactions of people who aren't speaking.
13. LOOK ALERT. Try to anticipate surprises. If they do surprise you with a guest or film clip, let the viewer know you are surprised.

14. WATCH OUT FOR "PRESIDENTIAL STYLE"--which comes across as stuffy or pompous in an intimate environment like TV. Of course, John Paul II has changed "pontificating" to a warm, interpersonal style even in huge crowds. We taped church leaders in candid conversation and then in formal interview settings--and showed them how different they were. The act of WARM CONVERSATION always applies best in the TV context.

C. INTERVIEW SPIRIT AND TONE

1. BE CONFIDENT. Assume the authority you really have. Relax and enjoy yourself. Establish your confidence by your voice, breathing, body language and posture. Be yourself. You are the expert.

2. BE HONEST AND FRIENDLY. Television is a personality medium. Anecdotes and analogies, if appropriate, add warmth and vitality. They can help emphasize a point you're making.

3. BE SINCERE. This is the chief quality the audience looks for and judges by and remembers. Spirit, tone, and the overall "feeling" of a person last longer than the facts or information communicated.

4. A SENSE OF HUMOR USUALLY HELPS: and comes across as realistic perspective and personal humility.

5. KEEP ANSWERS SHORT AND SIMPLE. Respond briefly (1-2 sentences) to a question, then add a point of your own: concise, and immediately understandable.

6. DON'T ASSUME TOO MUCH of the interviewer or audience. Provide clear, complete conclusions, otherwise people will arrive at their own--often incorrect--conclusions.

7. CALL INTERVIEWER BY NAME once or twice for a "natural" feeling, or better don't address the interviewer at all--it's the viewer you're talking to!

8. Remember: ONLY ONE VIEWER: People usually watch alone--and, in any case, TV watching is usually a rather lonely experience.

9. KNOW YOUR FACTS--only hesitate or pause deliberately for dramatic impact. Don't volunteer information; only say what you want to say.

10. DON'T LOSE YOUR TEMPER--keep your voice modulated, as if you were talking to a friend in the next chair. Never shout--don't be baited or sucked in by hostility.

11. When you encounter real hostility, REMAIN UNEMOTIONAL, and counter the negative with POSITIVE FACTS drawn from your experienced perspective of the subject. Keep A LOW TEMPERATURE but not a low profile.

12. TRY NEVER TO APPEAL TO FEARS. This often creates anxiety and irritation, and may cause an aversion to your organization, your church, your faith.

13. BE POSITIVE about your accomplishments and possibilities. Avoid emphasis on your past failures, unless they point toward future success.

D. INTERVIEW APPROACH AND CONDUCT

1. ALWAYS TELL THE TRUTH--never deceive, never guess. Refute incorrect statements or implied remarks or rephrasings of your comments. Fight back gracefully--but never restate the opposition position. Be able to say "I don't know" or "I'll get that information for you."

2. DON'T LET THE INTERVIEWER BUTT IN, don't be side-tracked or interrupted. If you are, wait patiently and pick up your response where you were: "As I was explaining...."

3. DON'T GET DRAWN IN--make your 1-2 sentence statement and wait for the next question. Reporters will often hold the mic under your chin waiting for you to add the last nervous, candid remark--which is often all they will use!

4. If the camera/mic linger longer, repeat your MAJOR POINTS--2-3 scripted and memorized statements--in slightly different words. Don't stray from the topic.

5. WATCH: "WELL'S," "UM'S," "ER'S," AND "SO ON'S." Don't fill embarrassing silences--that's the interviewer's job.

6. DON'T USE TECHNICAL/SCIENTIFIC OR ESOTERIC LANGUAGE. Also avoid "yes" and "no" answers. Watch out for words which have become inflammatory or cliches.

7. STAY OFF THE DEFENSIVE. Be positive: you are the expert, the professional. Answers regarding faith should be up-beat, hopeful and positive.

8. PAUSE AFTER QUESTIONS for impact believability and to allow for edits. Speak in whole sentences that stand alone.

9. BRIDGE TO KEY IDEAS: Take the conversational initiative. Be prepared to work your way to your key points whether you're asked the question directly or not. Tie diversionary questions to your main point again.

10. BE BRIEF: Television is a capsule medium. Almost always a ten minute taped interview will end up edited to 20 seconds. A news excerpt averages less than 30 seconds. Give the most important facts first. Use direct statements, to the point.

11. PREPARE SEVERAL POSSIBLE "HUMAN INTEREST" STORIES that show how much your organization benefits the community--or drive home the essence of your message. We remember stories much better than facts and arguments.

12. PREFACE YOUR ANSWER with a phrase like "The most important thing about that is...." This flags the key statement for the general-assignment reporter as well as the tape editor back at the station. Give them your MAJOR POINT AT THE TOP--further amplification won't be used. Never preface your answer with "There are three things to be remembered here..." The news has no time for "three things" and the whole response will likely be discarded.

13. WATCH FOR THE INTERVIEWER GETTING IN A HARMFUL LAST WORD. Cut in with a clarifying rebuttal if necessary: e.g. "Not always!" Keep your voice modulated, even if provoked. Never shout. Avoid discussion of tactics and motives. Repeat your purpose.

14. PLACE YOURSELF IN THE SHOES OF YOUR AUDIENCE: "If I were a member of this audience, with these beliefs, needs, and feelings, how would I respond to this message? ...what would I need to hear?"

E. INTERVIEW CONTENT AND MESSAGE

1. REMEMBER THAT COMMERCIAL TELEVISION IS "SHOW BIZ." It is primarily interested in entertaining people in order to deliver larger audiences to the advertisers. Your concern for faith content and spiritual emphasis must be expressed in this realistic context. You must bring in the God of Scripture and tradition and your faith.

2. USE SIMPLE LANGUAGE: Be prepared to explain complex matters in simple terms which everyone can understand. Clear, concise language free of ecclesiastical jargon will appeal to the television audience. Tell how a loving God works in the events of our lives.

3. BE CREDIBLE: credibility springs from facts, figures and specifics rather than generalities. But use statistics only if they are personalized: e.g. "one out of every three people" not "30 percent of the population." Level with the interviewer; if you don't know, then say so. Don't hedge and never lie.

4. DON'T ASSUME TOO MUCH OF THE AUDIENCE. Don't expect them to know theological language, church history or scriptural background. Provide complete, clear conclusions. Share your faith as you would with a slightly distracted friend.

5. TELL YOUR MORE IMPORTANT POINTS FIRST. The audience must understand at first hearing; they cannot back up and re-read. Attractive visual support helps tell the story. Think visuals when you prepare the interview: bring photos, slides, graphs, etc. which illustrate your faith or your family, the church.

6. BOIL YOUR MESSAGE OR STORY DOWN: 2-3 key ideas that you can summarize briefly in 20 seconds. Look for unique, creative ways to say what is already basically known.

7. AVOID DISCUSSING METHODS, AND PERSONALITIES. Reiterate your main purpose and points. Repetition aids the memory. Don't try to persuade too many things at one time.

8. TRY TO COMMUNICATE YOUR MESSAGE WITHOUT DIRECTLY INTERFERRING WITH PRECONCEIVED NOTIONS AND BIASES. Speak from your heart and personal experience.

9. EMPHASIZE COMMONALITY WITH AND BENEFIT TO YOUR AUDIENCE, repeatedly. You know what we all need and want.

10. DON'T DATE YOUR RESPONSE: don't use "today" or "tomorrow." When possible, refer broadly to events of a specific time and season: e.g. "recently" or "not long ago."

11. REFER TO THE THEOLOGICAL CONTEXT: theology is that faith step beyond the practical, political, medical, psychological--that "something more" dimension of personal faith, ethics, morality, spirituality.

12. BE CONVINCED AND CONVINCING. For your communication to persuade or move people you must:

    a. establish your trustworthiness as a source: either they already trust you or your endorsers, sponsors, church;

    b. clearly communicate the meaning and purpose of your message: never over-estimate your audience--over simplify and explain;

    c. show the direct benefit to them: what direct effect your message or action will have on their hopes, fears, needs, desires;

    d. propose a convenient action they can take: show how they can donate, sign-up, volunteer, etc., easily.

13. Even if everything goes wrong, DON'T CRY OVER SPILLED INK OR VIDEO TAPE! What seems negative to you is frequently viewed positively and sympathetically by the audience. People are inundated by the mass media (3,000 individual messages on an average day) and usually within 24 hours have forgotten everything about the story except a general feeling, attitude or impression--and the fact of the coverage! There is also a great deal more mass support for faith and religious values than we often realize. Besides, we human believers need to allow room for God to grow lotus blossoms out of mud.

Chapter 15. RATING TV NEWS INTERVIEWS

The best way to practice for TV news is to videotape yourself being interviewed, preferably by a professional journalist or news reporter. Many schools and businesses have TV equipment. Borrow a camera, videotape recorder and TV monitor and get a friend to interview you. You can then play back your interview and evaluate your performance.

The following "rating sheet" will enable you to score the various components of your interview. This rating sheet was developed to reflect the six major areas in a religious TV news interview--and the specific sub-categories.

You may also find it helpful to use this as a report card to rate other people being interviewed on the evening news. Developing a critical consciousness will naturally improve your own ability.

Rating Television News Interviews

The best way to practice for TV news is to videotape yourself being interviewed, preferably by professional journalist or news reporter. You can then playback your interview and evaluate your performance. The following "rating sheet" will enable you to score the various components of your interview.

This rating sheet was developed to reflect the six major areas of any TV news interview--and the specific subcategories. You may also find it helpful to use this as a report card to rate other communication representatives--from business, politics, sports, etc.--being interviewed on the evening news. Developing a critical consciousness will naturally improve your own ability.

Spokesperson's Name ______________________ **Date** ______________________

Interviewer ______________________ **Place** ______________________

			EXCELLENT	GOOD	ADEQUATE	MEDIOCRE	POOR	
PREPARATION								
a	packaging key ideas	simple, clear						confused long
b	facts and story	catchy provocative						dull, weak
c	readiness	alert, interested						hurried upset
d	presence	energetic focused						spacey distracted
APPEARANCE AND STYLE								
a	grooming clothing make-up	careful						sloppy garish
b	eye contact	direct to interviewer						downcast shifting
c	body language	controlled centered						awkward nervous
d	comfortableness	relaxed calm						anxious cold
SPIRIT AND TONE								
a	confidence	at peace						trying too hard
b	honesty	humble						hedging vague
c.	sincerity	open convincing						defensive
d.	handling hostility	strong, tactful						unnerved argumentative
CONTENT AND MESSAGE								
a	brevity	short manageable						verbose, wordy
b	clarity	immediately grasped, no assumptions						vague, fuzzy
c	bridging ideas	smooth transitions						abrupt, jerky
d	stories and pictures	supporting AV and anecdotes						boring, tedious
YOUR FAITH								
a	special	unique point of view						platitudinous
b	credible	with conviction						flat or inflated
c	appropriate and personal	self-revealing						ideological
d	effective	touching communicative						uninspiring listless
IMPACT								
a	result	powerful compelling						superficial
b	impression	positive vivid						forgettable
c	overall reaction	excited inspired						disinterested passive
d	convincing	moved to act						unconcerned

Chapter 16. HANDLING HOSTILITY AND EXPLOITATION

Anger, antagonism, and confrontation will occasionally occur in a news interview. Often it is a reporter or interviewer's imperfect way of getting the facts of the story. Fortunately, very few news people equate investigative thoroughness with pushiness. Here are a few guidelines to help you handle the occasionally mean and manipulative interview.

1. Preparation and practice! Rehearse by role-playing in a friendly environment with co-workers. This makes real hostility easier to handle.

2. Develop your total concentration! In most reporter interviews, a generalist is asking the specialist. Don't let yourself be bullied or misrepresented when you are the expert. Listen carefully. Usually we're anticipating, formulating answers to jump in with when the other person stops talking.

3. Use your expertise to put the issue in proper context and perspective. Pick up inaccuracies, false implications, unsound premises. Don't repeat any negatives, but label them as misleading or untrue.

4. You have rights as a guest invited to share your knowledge. Don't allow yourself to be interrupted before finishing a point. Let the question be asked, then complete your previous thought and move to the new point you think should be made. If the interviewer is in an obvious monologue, the viewers are on your side when you jump in with tact, to correct and turn around the misinformation.

5. Question the questioner, because the source of the information or interviewer's premise can give you a clue as to where the interviewer got the distorted slant.

6. Comment on the question, but not precisely; move on to a key point of your own.

7. Rephrase the question to focus on the real issue which you feel is important.

8. Negativism and hostility can be softened by finding even a tiny point of agreement, before launching into hard facts to continue the discussion and put it on target.

9. Employ humor, if appropriate. Always be able to smile at yourself: this is humility--not a lack of seriousness.

10. Direct eyeball to eyeball discussion gives authority and can diffuse anger.

11. Not getting drawn into anger or hostility also adds to your authority and control. Frank, strong responses don't require great emotion. It's appropriate and effective to show anger and other strong emotions--but only as long as you are clearly in control of those emotions!

12. Physically move into their space. A slight lean toward the questioner is a subtle act of strength.

13. Work toward rapport with the reporter, aiming toward an empathetic reaction. Use the interviewer's name. Compliment the interviewer (once is enough), for example: "That's a good question." Use personal pronouns like. "You and I know..." or "We're all concerned..."

14. A level answer gains respect. Reaffirm your expertise. We need to be current but not know-it-alls.

Chapter 17. HANDLING THE PRESS

These suggestions will help you relate effectively to the press in general--whether video, audio or print.

1. IDENTIFY WITH THE REPORTER, EDITOR, PRODUCER. Appreciate the situation of newspeople who are almost always underpaid and overworked. They work long, late hours for demanding bosses to meet last minute deadlines.

2. YOU CAN CONTRIBUTE TO NEWSPEOPLE'S SUCCESS. Your hometown reporters often would rather be writing for the New York or Los Angeles Times, working the network news or in a private cabin writing a best-selling novel. Your cooperation in returning calls, sending out informative press releases and giving background insight on important stories will help these newspeople on the uphill road to success. They will remember gratefully and find ways to help you.

3. DEVELOP AN AWARENESS OF WHAT INTERESTS THE MEDIA. Watch TV selectively and read TV Guide or Panorama or other trade journals and the TV critic in your local paper. Listen to a sampling of radio stations when driving in your car. Regularly page through a couple of local daily newspapers, a national paper like The Wall Street Journal, and the monthly magazines in waiting rooms, barber or beauty shops, and other people's homes. Take note of the kinds of stories they use, the topics they consider newsworthy, who they want to interview and the proportion of hard and soft news. You can then angle your stories to attract their interest.

4. SEND OUT YOUR PRESS RELEASES. Study the following pages for practical guidelines on writing press releases. Develop regular releases on church events and religious stories. Even if they are not often used, send these releases to individual news editors, producers and reporters. Remember that smaller TV and radio stations, newspapers and weeklies need news more than the big media organizations. Sometimes a news release will trigger ideas for a feature story or a half-hour on-air interview or a public service announcement, a free speech message or an editorial.

5. MATCH YOUR STORY TO THE NEWS MEDIUM AND THE NEWSPERSON. Don't send a potential magazine article to a TV news director who is looking for visually exciting 30 second reports. Don't propose a good topic for a call-in radio talk show as a hard news story for the newspaper. Don't send stories of

fund-raising events to the business editor of the newspaper.

6. TRY NOT TO NEED A PRESS CONFERENCE. The media do not like them and come reluctantly only for very big names or issues. Whenever possible, use a direct individual approach with press kits, press releases and personal phone calls or visits. Subsequent sections will help you determine when and how to hold a press conference.

7. YOUR GREATEST SERVICE TO THE PRESS IS YOUR AVAILABILITY. You are both researcher and resource. When reporters need more facts and information, they need you--and their deadline may be your dinner time. Dealing effectively with the news media requires prompt call-back. Professional communications do not allow for clerical "curb service," where church people wait for the news media to come to them at their convenience.

8. CHARITY BEGINS WITH BASIC POLITENESS AND FRIENDLINESS. Work from first and last names together to a first name basis. You initiate the contact and develop the relationship. Like every other facet of human existence, the basis for major decisions is who you know and trust and like.

9. HOSTILITY IS ALWAYS SELF-DEFEATING AND COUNTER-PRODUCTIVE. You will be quoted out-of-context, your story incomplete and the truth distorted. You will want to vent your wrath in an angry call to the reporter or a furious letter to the editor. But, like banning books and condemning movies, it will backfire and hurt you more in the long run. Rather, accentuate the positive and eliminate the negative. Express your gratitude for the part they got right and offer corrections for the part they missed. Never threaten newspeople and only go over their heads as a last resort in a major crisis.

10. TAKE A REPORTER OR EDITOR FOR COFFEE OR LUNCH. In addition to your annual reception for the press and news executives in your media market area, an occasional lunch or supper is an excellent way to make lasting news friends and, biblically, breaking bread together is a traditional method for reconciling differences.

11. IN THE WORLD OF NEWS MEDIA, PATIENCE IS A NECESSARY VIRTUE. Everything seems to happen too quickly or too slowly. You will be asked to repeat the same story dozens of times--every reporter wants an "exclusive." During the years of building foundation friendships with your local news people, gently continue to remind them of your basic positions, statements, concerns, convictions, and beliefs.

12. IN A SPIRIT OF HUMILITY AND HONESTY, ALWAYS TELL THE TRUTH. Be ruthlessly, fearlessly accurate. Never dodge, hedge or lie. Beware of unfounded allegations and, of course, personal slanders. Always have concrete factual back-up for what you say. Nothing is every "off-the-record." Never hide behind a "no comment"--reporters may think they've uncovered another "Watergate" scandal.

13. BRING YOUR STORY ALIVE WITH IMAGINATION AND INTEREST. Colorful language, evocative detail, dramatic visual events can turn dull facts into a creative communication. Keep your message clear. Don't upstage the essential content of your story with distracting razzle-dazzle.

14. A KEY INGREDIENT OF ANY CREDIBLE COMMUNICATION IS CONSISTENCY. If your statements and responses are not consistent, you will not be believed. Be sure that your story, event, or organization has only one official public information officer so that different statements do not contradict each other or contradict the goals and policy of your organization.

15. AVOID THE TEMPTATION TO CRITICIZE INDIVIDUAL NEWS MEDIA IN PUBLIC. Unkind remarks and put-downs always find their way back, especially to newspeople who are sensitive and gather rumors as part of their profession. Also never, never play favorites: granting one station or reporter or wire service your story on an exclusive basis. Special friends might receive a special call or note--but all news media and news people are to be treated equally and fairly.

16. NOTHING WORKS BETTER THAN SINCERE APPRECIATION: Take every opportunity to express your gratitude. Thank reporters for good articles. Thank editors for balanced coverage of a difficult issue. Thank TV producers and interviewers for an enriching program. Thank a radio announcer when a broadcast report brought you beneficial results. Thank you notes, calls, luncheons, receptions, and awards banquets are an integral part of effectively, creatively handling the press.

17. REMEMBER TO THANK THE PUBLIC--THROUGH THE NEWS MEDIA. Without the audience's interest, help and support your communication efforts are in vain. Make a mental note to find little ways to thank the general public on the other end of your communications.

18. YOU NEVER NEED TO FEEL THREATENED OR BE DEFENSIVE. The news media and reporters are not "out to get you." Don't make them or imagine them your adversaries. If you think people are out to get you, you will communicate that fear to them and eventually they will get you.

19. PLEASE, NEVER CRY OVER SPILLED INK. That also goes for news film and videotape. Nothing is older or sooner forgotten than yesterday's news. People are as forgiving as they are forgetful. They usually remember only vaguely that there was some kind of coverage.

20. DEMYSTIFY THE MASS NEWS MEDIA. Your name in print, your voice on the air, your face on the tube can create instant celebrity consciousness and carry some people away. Enjoy your little transfusion of adrenaline, send a copy to Mom, and get back to work as a communicator with our message of Easter hope for all.

B. PRESS KIT

Your press kit always includes:

1. COVER FOLDER or COVER LETTER on official stationery: easily identified by your logo or ecclesiastical crest; mailing labels and rubber stamps may be used if they enhance the clarity and class of your kit.

2. BIOGRAPHY or a FACT SHEET on you or your organization: WHO, WHAT, WHERE, WHEN, WHY (or HOW)--artistically assembled, factual, easily read.

3. PRESS RELEASE or BRIEF SYNOPSIS which describes the story you want to tell. Assume that no one knows a thing about you or your topic. Be factually concrete and complete--focus on the faith or spiritual dimension.

Your press kit includes as needed or helpful:

4. STATEMENT(S): full typewritten text of any statement or speech, including speaker's name (give phonetic spelling for unusual or foreign names), affiliation, position and other relevant information.

5. PHOTOGRAPHS: photos (black and white glossies, 8" x 10" when possible) of the principal participants or carefully composed, high contrast pictures of the event or important individuals (avoid group shots).

6. CONTACT LIST: names, addresses and phone numbers of people who have more information on the story, including a phone number for the other side in a controversy, and references to in-depth stories on the issue published elsewhere.

7. CLIPPINGS and copies of articles from newspapers and magazines which substantiate your organization or your story, identifying the source, date and page.

8. BIOGRAPHIES and biographical data on anyone to be interviewed--official spokespersons, organizational executives, visiting celebrities--in one or two (stapled) pages.

9. FEATURE STORY: human interest article with many quotes, a provocative title and snappy lead, and a structured beginning, middle and conclusion.

10. ITEMS: short punchy one paragraph tidbits or fillers on different facets of a story; one page per item, including essentials: names, places, dates, and times for each item.

11. POSITION PAPERS OR BACKGROUNDERS: add to a copy of the complete text (or significant excerpts) a one-page, double-spaced summary telling why this paper is important.

12. HISTORY: outline of the past or roots, useful for "venerable" parishes, agencies or organizations--especially when such an historical summary indicates broad support for your issue or organization.

13. CHRONOLOGY: factual outline by date clarifies the order of events in complicated situations.

14. PRESS SCHEDULES: Major events will require a list of the dates and times and places for conferences, celebrations and significant activities of interest to the news media: noting when sessions are "closed" or "executive sessions"; include a list of scheduled speakers and their biographies.

15. SOURCES: should be documented whenever possible (a parenthetical "footnote" suffices) and all spelling (especially for unusual proper names) and numbers should be confirmed (by rewriting them clearly in parenthesis).

C. PRESS RELEASE

Press releases are usually one or two page descriptions of news from your organization. They are always prepared in a specialized format, which imitates newspaper writing, the inverted-pyramid. The first paragraph tells who is doing what, where and when. The second paragraph answers why and who else supports you. The third paragraph describes the details, the importance and how to get involved or in touch.

Please follow these press release essentials:

1. Lead with an ATTENTION-GRABBING sentence.
2. Tell why your story is IMPORTANT to the audience(s).
3. Spell out the precise BENEFIT to the audience.
4. Give EVIDENCE or examples that support your story.
5. SUMMARIZE what has been said by others that relates to your story.
6. Ask for action or specific FOLLOW UP from your audience.
7. Keep your PARAGRAPHS SHORT (3 sentences or less).
8. Keep your SENTENCES SHORT (3 lines or less).
9. Make your WORDS EASY to understand.
10. Make your IDEAS EASY to read and grasp quickly.
11. Write a CATCHY HEADLINE.
12. Include SUBHEADS, if there are more than 4 paragraphs.

Use this format for your press release:

1. DOUBLE-SPACE everything. Leave WIDE ONE INCH MARGINS for corrections. Your final copy, after proof-reading and approval, may be typeset or typed single spaced.
2. Type on ONE SIDE of the paper only.
3. At the top of each page, on the right side, write A SLUG (one word identifying the story), your last name, and the page number.
4. On the first page, type your ORGANIZATION'S NAME and address, and YOUR NAME and phone number.

5. Use a HEADLINE of 3 to 10 words.
6. NEVER use ALL CAPITALS. NEVER use FOOTNOTES.
7. INDENT all paragraphs 5 to 7 spaces.
8. NEVER use ERASABLE paper; it smears. USE WHITE, unlined 20# PAPER.
9. DO NOT TYPE OVER corrections. White them out with correcting fluid.
10. Mark any last minute CORRECTIONS CLEARLY, in printing. Use the recognized printers' marks.
11. Don't correct half a word. Mark out the entire work, if necessary, and REWRITE IT ABOVE.
12. Use short PARAGRAPHS, not more than 5 LINES when they are printed: count words to determine.
13. Use headlines and SUB-HEADS EVERY 4-6 PARAGRAPHS.

Follow these tips on the style and content of your press release:

1. State the BENEFIT to the reader, both in the headline and in the copy.
2. Use SHORT, DECLARATIVE sentences: 15 words or less.
3. Use ACTION VERBS. Avoid the passive voice.
4. ENCOURAGE AN ACTION, even small, symbolic one from the reader: "Come to our concert," "Write to your Congressman," "Donate to our cause,"--etc.
5. Put the most IMPORTANT THINGS FIRST, so that if the readers only read the first sentence, they will know: who, what, where, when and perhaps even how and why.
6. CLARIFY THE MEANING of your message to the reader. Tie in your story with your readers' experience.
7. Prove your CREDIBILITY and legitimacy with endorsements, quotes from other authorities.

8. BE FACTUAL. Use statistics and examples to bolster your arguments and reinforce your point. Avoid generalizations--especially if they can't be proven.

9. AVOID ABBREVIATIONS. If you define the abbreviation, it's "OK" to use that abbreviation later in the copy.

10. AVOID RHETORIC AND JARGON. Use common words. If you must use theological or ecclesiastical terminology, put it in quotes from someone or define it in the copy.

11. AVOID DOUBLE-NEGATIVES.

12. AVOID COMPLEX SENTENCES. When there is a simpler way of saying a thing, use it.

13. USE TERMS YOUR READER CAN PICTURE. Choose short, concrete words the reader can visualize; avoid abstract terms.

14. OMIT ADJECTIVES AND ADVERBS whenever possible.

15. Don't let the subject and verb get too far apart. BETTER TO BREAK a long sentence into two, one for each idea.

16. CHECK SUBJECTS AND PRONOUNS: don't switch from "I" to "he" to "they," unless it makes sense.

17. CHECK ALL SPELLING, TENSES, and PUNCTUATION.

18. WRITE THE WAY YOU TALK. Try reading your writing aloud; change it so that it sounds relaxed and easy to understand.

19. DEVELOP YOUR VOCABULARY. If you use short words, and common words, you can still find a variety of ways of saying the same thing.

20. CUT UNNEEDED WORDS. Edit everything yourself, two days after you have written it. Get someone else to read your work and cut unneeded words.

21. GET AN IMPARTIAL READER, who does not know about your organization, to read your copy and respond to it. You will soon discover whether you and your press release are communicating or not.

22. Remember the DIFFERENCE between ADVERTISING and PUBLIC RELATIONS. Ads sell products and services. P.R. promotes people and events. Commercial advertising deals with propaganda. Public relations deals with truth. A press release tells the facts; it does not sell a product.

FOR IMMEDIATE RELEASE FOR FURTHER INFO: Fr. Miles O'B. Riley
415-431-2544
Date: May 15, 1981 (H) 621-8203

"DR. PEALE AT PRAYER BREAKFAST"

(who) Dr. Norman Vincent Peale will be the principal speaker for
(what) the Mayor's Prayer Breakfast in San Francisco this year. The
(when) annual interfaith event will be held Monday morning, June 8,
(where) 1981 in the Grand Ballroom of the Fairmont Hotel.

(why Peale, whose power of positive thinking has influenced an
and entire generation of people, is expected to draw a large crowd.
who His recent publication "Enthusiasm Makes the Difference," has
supports been widely circulated among business and sales groups. His
it) printed inspirational messages go to 600,000 people around the
world monthly.

(how To accommodate the large numbers of business people who
to have traditionally supported the event, breakfast will start
get at 7:45 a.m. and end just as the working day begins. Tickets
involved) are $6 apiece and group tables may be reserved. For reserva-
tions, call City Hall (415) 474-8181.

D. PRESS CONFERENCE

A press conference invites all news media to a specific location at a certain time to get both a news story and an opportunity to interview the newsmakers.

There are four basic steps to a press conference:

I. Decide if you need a press conference.
II. Prepare for the press conference.
III. Conduct the press conference.
IV. Follow up on the press conference.

I. Decide if you need a press conference

1. Try to avoid having a press conference. Reporters hate them, avoid them and are resentful if they come and there is not a very good reason.

2. If possible, you do better to cover the information in a press release. If it is newsworthy, the media will respond with requests for interviews and a story.

3. If there is complex information, requiring questions and answers from one or more sources, a press conference may be needed.

4. If the issue is controversial or extra "hot" and your speakers have something unique and interesting to say about the issue, a press conference may be desirable.

5. Limit yourself to one, two or three (maximum) speakers who can articulate your issue and answer questions about it.

6. When possible have celebrities talk about your issue (and not about their own fame and fortune)--reporters like to cover celebrities.

7. You must interest the press--make it informative and comfortable for the news media.

8. You will need the help of support staff and adequate facilities.

9. Be sure the anticipated results make all your efforts worthwhile.

II. PREPARE FOR THE PRESS CONFERENCE

1. Reserve the location at least two weeks before the press conference, when this is possible.

2. Use a location that gives the press conference a twist (EXAMPLE: You're battling City Hall: hold the press conference at City Hall.) or use a symbolic location (EXAMPLE: You want more child care funds: hold the press conference at a busy day care center.)

3. Consider "stunt" possibilities or creative approaches in keeping with the spirit of your faith, message and identity.

4. Select a centrally-located site: near the downtown media. Hotel conference rooms are often used for press conferences, but lack the creative "twist"--church headquarters would be more appropriate, unless you have an innovative, symbolic approach.

5. The room must be accessible for heavy TV equipment: i.e. wide doors, elevators, electrical wiring and sockets for lights (bring extra fuses).

6. The room should have aisle space and room for 5-15 reporters unless you have a very big story. If the room is too large, it will distort the sound and the crowd will seem tiny.

7. Pay-phones or office phones should be nearby and accessible to reporters before, during, and after the press conference.

8. Select a convenient time: a 10 a.m. or earlier conference gets the afternoon papers, the 6 and 11 p.m. news and the next day's morning papers. Monday 5 p.m. is a common deadline for weekly papers. Wednesday afternoon is the deadline for Time and Newsweek.

9. Check with UPI and AP calendars about 1½ weeks before your conference to be sure there aren't any big events conflicting with yours; re-check the day before.

10. Prepare your announcement for the press conference and press release materials you will send to the media at least 10 days to one week before the conference; call the news desk of TV and radio stations and key newspapers the day before to remind them. When last minute emergencies do not allow for advance press notice, use phones and runners.

11. Prepare your press kits, including any materials that will be covered at the press conference. Press packets should be mailed to those news media who do not attend, so make enough for every radio, TV, and newspaper outlet you want to reach.

III. Conduct the Press Conference:

1. Your press contact or staff should greet the reporters and give them press kits.

2. Ask reporters to sign in on a clipboard or sign them in: issue press badges or credentials for big events or for special events: e.g. worship, liturgy, private meetings.

3. Have enough of your staff and volunteers present to make the press conference look peopled.

4. Wait only 10 minutes for late arrivals. Use this time to familiarize the reporters with the content of your press kit.

5. After 5 minutes, make an announcement that you will start in 5 more minutes.

6. When you start, identify each speaker for the press.

7. Your total presentation should take 20 minutes or less--always record the entire conference with your own audio tape recorder.

8. Never have more than 3 speakers: better to use one or two.

9. No speaker should speak for more than 5 minutes: never reading their prepared text word for word, but summarizing and emphasizing key points briefly.

10. After the presentation, announce that the floor is open for questions; keep the answers to the questions relatively short, but allow for follow-up questions.

11. At the end of the questions, thank everyone for coming. You may also announce that speakers will be available afterwards for individual questions--or for special ethnic (e.g. Spanish language!) interviews.

12. Be helpful to the media: promise the press anything you can have duplicated and delivered within 2 hours (e.g. an unduplicated speech).

13. Take yourself seriously. If you have planned your statements and the conference well, there is no reason to be defensive. Be firm, but graceful.

IV. Follow-Up On The Press Conference:

1. Have speakers available for individual radio and TV interviews, public service programs, and feature articles an interviews.

2. Call no-shows among the media. Be prepared to make a statement over the phone. Many radio stations will take phone-in statements from the speakers, or representative spokespersons, or will take an audio-feed over the phone of a tape recording you have made of the press conference.

3. Keep informed people at the phone numbers you have listed on the press release, to answer questions from reporters or news directors. Be sure they can reach the contact person you have selected, and the speakers, if necessary.

4. Hand-deliver or mail press releases about the press conference and the complete press kit to those media who did not attend your conference.

Chapter 18. HANDLING RADIO INTERVIEWS

Many of the same principles and guidelines for TV news interviews apply to radio as well. Generally, if you can handle all of the do's and don't's of television news interviews--with cameras, microphones, lights and other distractions--you are ready for radio. Here are a few basic tips:

1. Thorough preparation and learning your brief are just as important as for television.
    * Stick to 2 or 3 key points.
    * Anecdotes and stories are crucial to create mental pictures for your listeners--so are analogies and metaphors.
    * Don't over-prepare and lose your spontaneity.
2. The studio is usually small, with a big microphone in front of your nose; technical equipment and distractions are at close range.
    * Let the interviewer be your audience.
    * Focus your attention and energy on that person.
    * Remember that most of the radio audience are listening alone.
3. You can't afford pauses. No thinking space.
    * Delivery is more important on radio than TV.
    * Sometimes you need to help the interviewer get to the important issues and topics.
4. The listener can't see you, so you need to sound sincere and enthusiastic.
    * Tone of voice is more important on radio. Voice reveals how you really feel.

- Your body language (standing, gesturing, etc...) can spill over into your voice! Stay on the edge of your chair, alive, alert.

5. The types of interview are the same as for television:

   - Face-to-face: Lean forward, with energy, and really address your interviewer.

   - Panel: Speak-up and speak out--get your message heard.

   - Straight-to-microphone: More convincing than straight-to-camera. Keep it lively.

   - Remote: Difficult. Use your message and your voice as aids.

   - Telephone: Convenient, on your territory, but poor sound quality. Avoid feed-back from radio in same room. Speak clearly.

   - Outside: Recorded interviews are inexpensive and easy--can do lots of takes. Avoid distracting noises, except as deliberate sound effects.

6. Call-in radio is increasingly more popular. Try to handle with the same spontaneity you would demonstrate in a lively personal telephone conversation. Usually, there is a kill-button with a 5-7 second delay for unairable comments.

7. Stay on your mental and creative toes. Prepare yourself spiritually and emotionally and intellectually and then relax and be yourself.

8. Don't be bullied or baited--in an atmosphere of antagonism or aggressiveness--into an unkind or untrue response or a mean criticism of another. Callers, and sometimes even hosts and interviewers thrive on upsetting guests.

9. You may be able to call in a "beeper" or "telephoned news feed" to a local radio station, which will record your words for air, usually in 30 second to 3 minute responses to a specific "hard news" story.

Chapter 19. PUBLIC SERVICE PROGRAMS

Your chances for decent radio and TV coverage are greatly improved when you use public service announcements (PSA's) and public affairs programming (talk-shows). An item that might earn 25 seconds in a TV newscast, could get half-an-hour's discussion on a prime-time talk-show. And stories that will not make the news at all will still be picked up as PSA's or for public affairs programs.

Radio and TV are "shotgun" media: if your message gets on, you know that a lot of people will hear it, but you can't be sure which people or what the impact will be. You can pinpoint your audience somewhat by asking the advertising departments for estimated audience ratings and demographic breakdown.

This means that you should make your appeal as broad as possible, when you are on the radio or TV, since you are speaking to a huge and varied audience. You should also be prepared for a large response, or none at all unless you have done enough research to predict the response of a radio or TV audience.

Public affairs programming on TV is an inexpensive source of exposure for "talent" or representative communicators from your organization. These shows always need intelligent and entertaining guests. If you can supply the guest, your speakers have the opportunity to say something about themselves and about your organization.

Know the shows before you call to book your guests. This information may be obtained from station public relations departments, station advertising departments, TV Guide, the local press club, radio-TV public affairs associations, public affairs departments at the stations, United Way media departments, college and university libraries and graduate media departments, watching TV and listening to the radio.

Include all the public service and community affair programs, even children's and foreign language shows. Update your list every six months, since media turnover is frequent.

Right now talk shows (especially on radio) are very "big." Perhaps you can provide either the topic or the talent for such a show. An established talk show will have a better audience than you can create with a program of your own unless it is truly outstanding.

SAMPLE FORMAT FOR PUBLIC SERVICE ANNOUNCEMENTS

Name of Organization (and logo)	Date:
Address	(Submit 3-4 weeks before events)
City and Zip	Start date:
	Stop running date:

____(30)____SECOND SPOT ANNOUNCEMENT
(Words per second ratio below*)

HEADLINE

Type copy here, double-spaced. Leave 1½ inch margins. Indent for new paragraphs. If it is a TV spot, split your page: left marked VIDEO (with details of your visuals) and right hand headed AUDIO (with voiced script). Do not exceed the allotted number of seconds for the announcement. Always check with the station beforehand for their preferences: number of seconds and other format considerations. Most stations prefer 10 and 30 second P.S.A.'s--very few use 60 second P.S.A.'s.

Mention the name of your organization at least twice. Say you're going to ask your audience to do something. Then ask them to do something. Then remind them that you have asked them to do something. Use short action-verbs. Determine the one most important thing you want to communicate, and state that idea as directly as possible. If you want people to write you or call you, repeat the address and phone number. Try to use a contact like "call your local Catholic Church" so that people don't have to try to remember numbers and addresses.

Imagine someone driving home from work, fighting freeway traffic, recovering from a hard day, looking forward to dinner. That is your average listener. You are speaking to her or him!

* For Radio	* For TV
10 seconds = 25 words	10 seconds = 20 words
20 seconds = 50 words	20 seconds = 40 words
30 seconds = 75 words	30 seconds = 60 words
60 seconds = 150 words	60 seconds = 120 words

"SLIDES FOR TELEVISION"

Television stations prefer PSA's with visual material. If you plan to produce your own slides, you need to know what can be reproduced on a television screen.

Here is a sample 35mm slide.

Only what appears within the scanning agrea will be shown on home TV sets. All type should be within the essential area.

As you can see, everything visible in the slide will not be seen at home.

This will guide you in choosing and producing slides for your PSA's.

Here are a few more guidelines:

* Television has a horizontal format, 4 units wide by 3 units high. Slides and artwork for TV must fit into this format. Vertical slides are not acceptable.

* Graphics and type should be simple and large enough to read easily. Remember, home TV sets are small. Choose a type face in which the letters are uniform in width. Thin strokes, especially thin horizontal lines, are difficult to reproduce.

* There should be adequate contrast between the background and visual elements in the slide. Otherwise, some information will be "lost" by blending into the background. Color alone is not enough to differentiate areas, since many people have black and white TV sets.

* Mount slides in rigid frames with glass. Most plastic and metal mounts of this type will work; many tape-bound glass and cardboard mounts will not. Ask your local TV station about their requirements.

Chapter 20. BIBLIOGRAPHY AND RESOURCES

I. BOOKS

Religious Public Relations Handbook: superlative, practical 60-page guide and bibliography to general public relations, community relations, photography, audio-visuals, advertising, printing, displays and signs, handling news, etc. Published in 1976 by the Religious Public Relations Council, 475 Riverside Drive., #1031, New York, N.Y. 10027. Enclose $2.00. Also ask for their ten cent five page resource pamphlet with good bibliographic suggestions for communication, publicity and promotion, the art of writing, broadcasting media, management, etc.

Television Awareness Training: excellent comprehensive 300 page Christian approach to TV, with eight workbook study guide chapters (on violence, stereotyping, advertising, children, sexuality, news and values), and 30 background articles by top religious communicators. Edited by Ben Logan in 1977. Available for $8.00 from Media Action Research Center, 475 Riverside Drive, New York, N.Y. 10027.

Media: An Introductory Analysis of American Mass Communications: edited by P. Sandman, D. Rubin, and D. Sachsman, Prentice-Hall, New Jersey; second edition 1976, paperback, 483 pages: a very good overview of the mass media world, its development and responsibility, the media and news coverage--with equally helpful notes, indices, and bibliographies. Available at your public library.

II. WORKBOOKS

Successful Public Relations Techniques: extraordinary 450 page workbook developed by Public Management Institute, 333 Hayes Street, San Francisco, CA 94102 (415-431-8444) with practical, professional and thorough checklists for planning, organizing and executive public relations. Available for $75.00.

Communicate: excellent 240 page workbook put together by Theodore Baehr and Rev. Robert Morse to accompany their equally helpful two day workshop on the practicalities of writing, pre-production, production, ascertainment, rights and awareness in video taping and your own television production. For information on workshop and workbook, contact the Office of Communications, The Episcopal Church Center, 815-2nd Avenue, New York, N.Y. 10017 (212-867-8400).

III. PERIODICALS

Public Relations Journal: excellent 30 page monthly by the Public Relations Society of America, 845 Third Avenue, New York, N.Y. 10022. $20.00 a year.

Journal of Communication: Scholarly 250 page quarterly by The Annenberg School Press, University of Pennsylvania, 3620 Walnut Street, Philadelphia, PA 19104. $18.00 a year.

Columbia Journals in Review: outstanding 100 page bi-monthly by the Graduate School of Journalism, Columbia University, Subscription Service Department, 200 Alton Place, Marion, Ohio 43302. $14.00 a year.

IV. NEWSLETTERS

Mass Media Newsletter: 8-pages, 20 issues at $12.00 a year, from Twenty-Third Publications, Inc., P. O. Box 180, Mystic, CT 06355. Superb reviews of feature and educational films, reviews of coming TV productions, book reviews and provocative articles.

Media and Values: 12 pages, $10.00 a year, quarterly resource newsletter of the National Sisters Communications Service, 1962 S. Shenandoah, Los Angeles, CA 90034. Excellent articles, references, reviews, creative ideas, and contact with the best in communications among religious women in the U.S.

Multimedia International Information Bulletin: bi-monthly, 6 page service of Leadership Personnel of International Religious Orders based in Rome. Borgo S. Spirit 5, C.P. 6139, 00100 Roma, Italia. Good overview.

The Wide World of UNDA: monthly newsletter of UNDA, International Catholic Association for Radio and Television, 12 Rue de L'Orme, 1040 Brussels, Belgium. $7.00 a year. Excellent catholic perspective of religious communications world wide: articles, reports, reviews, suggestions, awards, and major scheduled events for those in the mass media ministry.

ACKNOWLEDGMENTS

These people have helped in ways that only they and God need to know. In one way or other they made this training manual happen.

Dr. Doug Adams
John Bell
Helen Bentley
Sr. Terry Davis
John and Jane Dillenberger
James Empereur, S.J.
Richard Hirsch
Dr. Edward Hobbs
Dr. Ron Hunt
Fr. Ellwood Kieser, C.S.P.
Carolyn Kobielus
Sr. Shirley Koritnik
Diana Linn-Borg
Fr. Tom Madden
Sr. Sharon McMillan
Richard Nicolopolus
Archbishop John Quinn
The Riley family
Carole Scheer
Fr. Harry Schlitt
Pat Steacy
Sr. Liz Thoman
Dr. Mike Tompkins
Sheila Wood